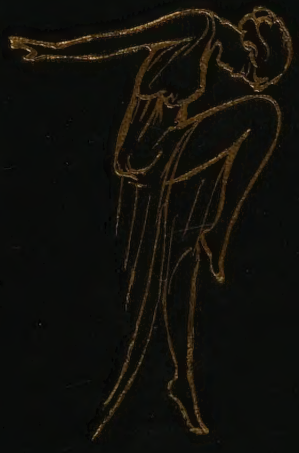
THE DANCE IN EDUCATION



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THE DANCE IN EDUCATION

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NEW YORK
A. S. BARNES AND COMPANY
1924

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DEDICATED

TO OUR

FATHER AND MOTHER

WHOSE VISION AND DEVOTION

MADE THIS WORK POSSIBLE

"The art of dancing stands at the source of all arts that express themselves first in the human person. . . . If we are indifferent to dancing, we have failed to understand, not merely the supreme manifestation of physical life, but also the supreme symbol of spiritual life. . . .

"To realize what dancing means for mankind, we must survey the whole sweep of human life, both at its highest and its deepest moments. . . . Thus, it is finally that dancing meets us not only as love, as religion, as art, but also as morals. . . .

"Dancing is the loftiest, the most moving, the most beautiful of the arts because it is no mere translation or abstraction from life; it is life itself."

Havelock Ellis.

PREFACE

In response to our suggestion that dancing should always correlate with the other subjects in the educational curriculum, we have been asked by teachers where this correlated dance material could be found. Realizing that this need has not been met so far in any publication, we have endeavored to partially solve the problem in this book. All the material given here has been successfully tried out with the college group, either at Teachers College, Columbia University, or at Smith College, Northampton, Mass.

We wish to express our gratitude to Dr. Jesse Feiring Williams for his unfailing interest and assistance. His encouragement and sympathetic guidance have been constant sources of inspiration.

To Professor Clifford H. Riedell we extend our thanks for his generous cooperation at all times, and especially for his kindness in making photographic studies of our work for this book.

We gratefully acknowledge our indebtedness to Beatrice L. Becker for her beautiful translation of the Greek verses in the Hymn to Apollo.

Many thanks are due to the authors, composers, and publishers who have granted permission to include selections from their works in this volume: to Havelock Ellis for the quotations from "The Dance of Life"; to Sergei Rachmaninoff for Prelude Op. 3 No. 2 and Prelude in G minor; to E. R. Kroeger for "March of the Indian Phantoms"; and to Fritz Kreisler for the selection from "Liebesfreud."

We also wish our students to know how much their loyalty and enthusiasm have meant to us.

Agnes L. Marsh
Lucile Marsh

February, 1924.

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FOREWORD

PHYSICAL EDUCATION in the popular mind is concerned with the development of muscles, the correction of deformity, and the attainment of motor skills, strength, and endurance. The methods and materials used in physical education often justify this appraisement. Among certain European nations where militaristic aims govern educational practice, and achievements of the human personality are sacrificed to political considerations, the training for military ends shapes physical education inevitably toward mass exercises and calisthenic drills. It is this type of physical education that so often reveals the understanding of the popular mind on this subject.

Modern physical education in America is rapidly getting away from this type, long ago introduced here by foreign refugees and propagandists. This modern tendency is seeking to determine the functions of physical education in a democracy and is striving constantly to be scientific and rational. Historically it has excellent models along certain lines, particularly in ancient Greek civilization but its guide in America today is rather our social organization and the needs and capacities of men and women in a free form of government.

This tendency in physical education is leading us toward considerations of values in addition to the physical ones. Modern science has integrated the individual, and modern education is insisting that proper emphasis be given to all aspects of the human personality. For physical education this has special significance. Mental, moral, and social learnings are an intrinsic part of some activities which superficially seem to be mainly physical. Moreover, those activities with little or no mental, or social, or moral content are relatively of less use in physical education when judged by psychophysical standards.

Hence, the program of activities in physical education is rapidly being altered. Children in the elementary and high schools where modern methods are used are being initiated into a program that has meaning for the participants, that offers an opportunity to develop a love for and a skill in motor practices that may be continued throughout life. Likewise, in the college, modern physical education is undergoing a marked change. The calisthenics of Dio Lewis, the posturings of Catharine Beecher, the æsthetic dance of the Gilbert type with its formal poses and artificial movements are being replaced by a more wholesome, more educative, more artistic procedure.

This book that the Misses Marsh present to the profession embodies this modern tendency as applied to the dance. It is one expression of this new view, this awakened vision, this incorporation of science and human and social needs.

It is perhaps unnecessary that one should mention the practical features of the material presented here. There are those who take pride in themselves as "practical persons." They look with no little disfavor and considerable contempt upon one who teaches new methods, who presents new ideas. They delight to call such an one—theorist, idealist. It may reassure these "practical persons," however, to note that the material presented in this book has been taught successfully to college students with definite improvement in their posture, muscular strength, and motor skill, to say nothing of the mental and social gains which the "practical" people can hardly understand. We will always need the "practical" people, however, to do the routine work of the world, but the idealist must ever mark out the way of advance. The former will always be the slave of the latter in the field of ideas, and can only ultimately save himself by adopting and practising the very ideas he so sharply condemns.

That the Misses Marsh have taken ideal considerations and have demonstrated their utility brings pleasure to me. It is hoped that this book may push forward this new emphasis in physical education, rapidly and everywhere.

Jesse Feiring Williams.

Teachers College,
Columbia University.

INTRODUCTION

THE three-fold renascence of dancing that has taken place in the last twenty years has caused some misunderstanding. Is dancing a major art, or just an inspiration to other arts, or is it chiefly a means of physical education? It is the purpose of this book to reconcile these diverging attitudes toward the dance in one that will incorporate all three. We need a larger and truer concept than is now held. Dancing is a great art, full of educational opportunities, and rich in inspiration for art and life.

Dancing is as old as the human species, as wide spread as the human race, and as varied as human nature. It is, therefore, hopeless to try to define the dance and futile to attempt to classify it. The dance depends on the people who dance it; it depends upon, race, nationality, social stratum, and finally on the individual dancer, himself. For example, the so-called folk dances of European countries express the life of the peasant folk, while the minuet is a dance of the French Court and faithfully represents the refinement, artificiality, and repression of the people who danced it. The ballet is a dance of a professional group and so proclaims itself in each dazzling tour de force.

The dance belongs to all people. Movement and rhythm are inherent in man. He has always danced and will always dance. If education is life, and we believe it is, then, since dancing is a natural part of life, it should be a part of the educational program. It is of great educational value to study the dances of all peoples and of all times because the dance is always so expressive of the life and customs of the people who dance it. We must not fail, however, to include our own dance among these. The American folk dance of today is the social dance, and it is most necessary that this dance be taught in our schools if it is to be guided into the highest forms of expression. The folk dance is important in the dancing program, but we must not limit our approach to it, or to any other phase of the dance. Our problem must be to develop in our schools a dance that will express all that is best in our present civilization.

We believe that the education of an artist is first, last, and always the education of a human being. The greatest human beings are those who can not only appreciate and live the best in life, but can also give this best to others. This ability to crystallize and project an essence of life marks the artist, not apart from other human beings, but as a leader of them. We, therefore, allow no such artificial distinction as we so often hear made between educational and artistic dancing. Education has to do with the production of fine human beings, and fine human beings produce fine art. If we use dancing (or music or painting) to develop human beings, they in turn will express what they learn from life through these familiar mediums.

Education is no longer divided into three parts, to be administered to separately, the physical, the mental, and the moral. Physiological psychology has proved that

the physical, mental and moral are inseparately merged into a unit which is the individual personality, and in turn this individual personality is inseparately merged into society. The individual and society are merely different aspects of the one all absorbing problem, human life.

The physical has to do with structure and function. The organism comes into being, functions, and develops according to certain natural laws. The aim of education is to assist the operation of these laws. We must require nothing of the organism contrary to its structure, as, for example, forced back bending of the spine. We must concern ourselves with developing the natural functions instead of trying to invent new ones, for example, holding the weight of the body on the top of the toes as in toe-dancing. We must be guided by the laws of growth governing the organism and not try to superimpose mature functions on immature bodies, for example, intricate adjustment of the accessory muscles in childhood, or prolonged muscular activity at adolescence.

Just as the body, or physical aspect, is governed by laws of structure, function, growth and development, so is the nervous system. The structure of the nervous system consists of psycho-physical patterns. The end organs are sensitized to certain stimuli, and these stimuli are carried in terms of nervous energy to the central system, where they result in some form of action. Every experience tends to terminate in action. Any part of this pattern may be modified and complicated to an indefinitely great degree,* but a response always takes place in this sequence, stimulus, central system, action. The consciousness of the functioning of one or more of these patterns is an emotion. With these points in mind, we will always take care to give stimulus before demanding reaction, and we will try to have that stimulus fit the complexity of the individual and give him full opportunity for complete response.

The moral aspect of the individual has to do with the relation of one individual to another, to many others, and finally to society. The aim here in education is to bring the individual into adjustment with society. This must be accomplished with the minimum friction for all concerned. We can not live without society, we must learn to live with it. The moral is clearly allied to the æsthetic. Art has to do with the specific expression of a universal truth, so it is, that by art-study, we can link up the emotional nature with the ideals of the race. It was for this reason that the Greeks incorporated music into their system of education.

If dancing is to be a great instrument of education, it must satisfy these requirements:

(1) It must aid and maintain bodily growth and development.

(2) It must interest the student and offer stimulus to the full extent of his maturity.

(3) It must further social adjustment.

Since the personality is above all a unit, we can not separate these phases and administer to them one by one. Our approach must be such as will maintain them in their proper relations to the whole.

* McDougall: An Introduction to Social Psychology.

We must now analyze the specific ways in which this natural method can be worked out. Since our purpose is to meet the needs of everyday life, we must interpret these principles in terms of daily activity. Good posture is the most efficient adjustment of the body to a situation. There is no one good posture. Posture applies to all positions of rest and movement. Our first problem will be to make these proper adjustments in all positions of rest, and second in all natural movements. The natural movements are, walk, run, skip, leap, whirl, gallop, stretch, bend, jump, throw, grasp, turn, and relaxation.* These have many combinations and modifications, but all healthful adjustments occur in terms of these fundamentals. One of our chief objects will be to bring the natural movements to the highest point of efficiency. We need only watch people walk down the street or run to catch a trolley car to realize how great the need is for beautiful, efficient movement in everyday life.

It might be well to explain here our attitude toward technique. The Natural Method has been accused of having no technique. If technique means beauty and efficiency of movement, we certainly do believe in technique, for we work for the most subtle bodily adjustment in all our movements. But if technique means violent exercise of certain parts of the body to superimpose certain artificial results, we do not believe in technique. We do believe in using the experiences of the race in directing the adjustment of the individual instead of letting him find it out for himself by the painful trial and error route. We do believe in analysis of postures and movements and formulation of ideals concerning them. We take all the help we can get from science, history and art, but these must be used to aid natural adjustment, not to superimpose results. A great deal that now exists in dancing under the name of technique has been introduced because some have thought that an elaborate movement is more beautiful than the simple natural one. We believe, however, that those who adopt useless flourishes, complex and meaningless ways of doing a simple thing on the grounds that they are more beautiful, have failed to make the complete test for beauty. Another reason given for the intricate and unnatural elaboration of natural movements, such as we see in the ballet school, is to render them more difficult. This is obviously the wrong method of securing progress. A more difficult problem should be set; a larger idea should be given; one that by its nature demands greater study, concentration, speed, strength, and endurance to carry it out.

This brings us to another point on which the natural school differs from the ballet school. Exercise for exercise sake, such as the preparatory kicking and bending with which most lessons begin, seems to us futile and even harmful. No educative activity occurs in life without motivation and there is little, if any, transfer of training except where like elements are involved. Therefore, if we want a joyous skip, the first thing we must do is find the motivation and then skip and continue to skip to this idea until we have perfected the movement.

The choice of motivation brings us to the problem of correlating dancing and the other subjects of the curriculum. It is very discouraging to us to find that so many colleges use "Nursery Rhymes" as their content in Physical Education. This content

* See Bowen and McKenzie: Applied Anatomy and Kinesiology.

correlates with Kindergarten work. It is excellent there, but absolutely barren intellectually for college girls. Folk dancing should also be given, at an earlier period, in the grades and High School where it correlates with geography, history, art, and music as taught there. This material would then be well in hand to serve as a background for college work. The college group should be working with ideas drawn from college subjects; music, painting, sculpture, mythology, history, psychology, literatures of all peoples, religion and philosophy. Especially great ought to be the opportunities for moral and religious motivation, but every department can find in the dance another approach to its subject. This claim on the dance, like all other claims, involves an obligation. The professors of other subjects should cooperate with the professor of the dance, suggest ideas, and be ready to help in working them out. For example, in the Hymn of Apollo, we have used the authentic piece of Greek music by that name. This is always included in a course in the History of Music, but the time that is given to it there, is necessarily limited. The dance class offers an opportunity for further study. We sing it, dance it, and associate with it the Greek art and ceremonial. The Glee Club then forms the chorus; the Art, History, Archæology, and Greek departments all cooperate, and the result is artistic and genuine costuming and a beautiful and authentic ceremonial. Another example, for Isis, the Egyptian Dance Drama, we studied the mural decorations of ancient Egypt for authentic positions and costuming, translations of the "Book of the Dead" and hymns to the deities for atmosphere and inspiration. We carefully reviewed the history of the times and the mythology and religion of the people. The result was an authentic and artistic production that not only satisfied and educated the dancers, but also the audience.

This unusual opportunity of a college group to draw material and inspiration from all sources and to be guided by experts in all fields, should result in the richest, most beautiful, and most enlightening performances. Just as the Little Theater movement has contributed a drama, free from the demoralizing influences of professionalism and commercialism, so can this college dance movement enrich the Dance. We hope the colleges will realize this opportunity and take seriously their obligation.

The social value of the cooperation necessary for one of these performances is very great, not only for the students, but for the faculty to whom it gives a rare and much needed opportunity of working together for a common ideal of knowledge and beauty. Here we have, also, an opportunity for faculty and student to work together in the creation of something that is much greater and more beautiful than either could produce alone. Then, too, the necessary informality of creative work of this kind enables the teacher to observe and develop the personalities of his students and their relations to one another. In short, it can be a very pleasant and powerful lesson in socialization for all who take part.

We have shown the possibilities of teaching appreciation of the arts through dancing. For proof of the inspiration it gives to other arts, one has only to observe how frequently dancing figures and dancing themes are seen in the art exhibits of today. This same influence can be found in modern poetry. Another contribution which dancing has been called on to make of late, is the education of artists in other fields. The painter

and sculptor come to dance, not only for the visual imagery, but also for the kinæsthetic sense of line, movement, and grouping which only dancing can give. Musicians led by Jacques-Dalcroze * have come to believe that this kinæsthetic sense of music is the most valuable asset of a musician. But probably, the art that is most closely allied with dancing is "dramatic art." The producer, as an artist of line, movement, and grouping can learn much from dancing, but it is the actor who must look to dancing for the greater part of his training. From their earliest history dance and drama have been inseparately merged, in fact, drama grew out of the Dionysian Festival and Dance. Today pantomime is defined as "the bodily expression of an idea or emotion," or more scientifically, as "the response to a real or imaginary stimulus." This might well be the definition of dancing as we see it. So it seems to us impossible to say where pantomime ends and dancing begins. But we do know that the best training an actor can receive is training in posture, movement, and complete and rhythmic response to stimuli. We are convinced that this training can be best given in the dancing class.

So, we believe, that dancing is a great art, an art that has much to give other arts and much to receive from them, and we believe it can be a great instrument of education. Dancing deserves academic recognition on any one of these qualifications, and it asks for it on all three. We hope it will not be long before dancing is incorporated into the educational curriculum with full academic standing.

* Jacques-Dalcroze: Rhythm, Music, and Education.

METHOD OF PRESENTATION

WHAT are the characteristics of modern college girls? The ages range from sixteen to twenty-three. This late adolescent period is characterized by an almost completely developed body which is, however, still plastic and capable of growth; a keen and alert mind; a highly reactive, emotional, idealistic and social nature. Some will come to college with a splendid background in dancing, others with some understanding of the dance, many with entirely false conceptions, and a few with no appreciation at all. The first meeting of the group must necessarily be for the purpose of introducing the subject of dancing. This introduction will include a very brief statment of its history and modern tendencies, a short discussion of its place in the college curriculum, and a tentative formulation of the ideals of the course.

The choice of costume is very important. A costume must first of all be hygienic, this means light-weight, washable, and loosely fitting. It must, not only allow perfect freedom of movement, but also permit the air to circulate freely over the skin. One of the most stimulating and cleansing effects of exercise is lost if the air and light can not get to the skin. The drapery should be such that the lines of the body are clearly evident. How can we teach posture when a sunken chest is successfully hidden behind a full serge waist, or an accentuated lumbar curve is thoroughly concealed by a straight-backed middy blouse. We have outgrown the time when we confused modesty with prudery, innocence with ignorance. We must have knowledge of our bodies, and we must have pride in them. The first step in developing strong and beautiful bodies is to establish a strong and beautiful ideal of the body. We must realize that the body is capable of as much beauty and spirituality as any other aspect of the personality. A beautiful costume is a constant source of inspiration both to the wearer and to the other members of the class. Such a costume is always marked by its "simplicity and frankness." It is well to have models and pictures with which to illustrate these points. We suggest models taken from the following:

Diana of Gabii,
Venus Genetrix,
Artemis of Versailles,
Aurora—Guido Reni,
Amazon Relief of Phigaleia,
Karyatid from the Erechtheion,
Amazon pediment at Epidaurus,
Apollo and Muses—Guilio Romano,
Metope from Temple of Zeus Olympia,
Orpheus and Eurydice and Hermes—Marble Relief,
Lion Hunt Group and Battle Group from Alexander Sarcophagus of Sidon.

The first assignment will be to come ready to dance in such a costume.

It is necessary to plan a lesson carefully before class, but of course this plan is subject to change, depending on the reaction of the group. We believe the content should be varied enough to suit individual differences. In presenting our material, the music is played while the class listens and decides what it suggests. It is helpful if the students are given definite points for which to listen, such as pulsation, duration, pitch, quality of tone, quantity of volume, articulation, and rate of movement.* Probably the quickest way for students to get the necessary control of the music is for them to sing the melody after they have listened to it and while they dance. After a tentative decision concerning the interpretation, the students dance the idea with the music. A discussion of the difficulties may follow, the teacher or some of the best pupils may give a demonstration, or half the class may do it at a time, while the other half watches and decides what is best. All should then try it again.

The periods of activity and rest must be skillfully arranged to avoid over-exertion without wasting time. This can be accomplished by following the vigorous activity with slower, quieter movements, relaxation, and rest. The periods of rest may be used to advantage by listening to the music or studying the references pertaining to the dance.

The lesson must be presented in a satisfying unit that builds to a climax. Since students enjoy so much doing the familiar, the lesson should include some of the dances already worked out. It will be found, that even coming after the climax of the lesson, the review will hold sufficient interest to make a satisfying conclusion.

It is unwise to try to teach a dance in one lesson. The students must be given time to become familiar with the idea and the music. We accomplish this by introducing the various themes and their interpretation over a period of lessons. In this way, the dance grows freely out of the class work. For example, in developing "Marche Slave," we used the first motif of the music very freely as a burdened walk. The staggering and falling may be given as a study in relaxation, the national anthem as a study in fear and the motif of the Russian youth as a skipping theme. When all these have been worked on, the student is ready to incorporate them in the dance, "Marche Slave."

It is a psychological fact that we hold the movements of a dancer in our minds as a visual memory.† This makes dancing a spatial, as well as a temporal art. This spatial aspect is often neglected, and, as a result, we lose one of the most subtle and satisfying qualities of the dance. If the dancer were to dance with powdered feet and leave a footprint on the floor at every step, the dance design could be tested. The dance which had been beautifully conceived would leave a rhythmic design on the floor. It is our feeling for this spatial quality of the dance that is satisfied by this rhythmic design. It is needless to say that this is the last thing that happens to a dance. It must first be thoroughly conceived in thought, and action, and then only after much experimentation to discover the best, should we even consider pouring it into the final

* Education Through Music, by Charles Hubert Farnsworth. Chapter II, page 18. American Book Co.

† The Renaissance of the Greek Ideal. Diana Watts. Chapter V.

mould of its spatial design. Even then the design must change as the dance grows. Students should be encouraged to experiment with possible designs for a dance before one is suggested by the teacher. The dance grows out of the students reaction to the idea, and the design should grow out of the dance.

All the material here has been carefully correlated with other college subjects. (See Chart of Correlation p. 209.) By the study of the expression of an idea in other arts, the dance interpretation is greatly enriched. In "Marche Slave," struggle for freedom is the theme. We study Millet's famous sketches and paintings of Labor, Joe Davidson's statue "France Aroused," Edwin Markham's poem "The Man with Hoe," Neihardt's poem "Cry of the People," etc. In connection with the music, the life and ideas of the composer must be studied. It is desirable to bring pictures of the paintings and statues to class if possible, and often the reading of a related poem helps to set the mood for the dance.

Although students should be taught to give and receive helpful criticisms in class these should be supplemented by private conferences with the teacher. These conferences can be successfully motivated by assigning an original piece of work. A record library is extremely helpful to enable students not only to choose music for their original work, but also to study the music used in class. An individual or class scrap book makes an interesting record and stimulates interest in subjects and events pertaining to the dance.

MODEL LESSONS

The following lessons are arranged according to the ideas of content, activity, and rest, unity, climax, review, and progression as discussed in Method of Presentation.

Lesson I

45 min. period.

Students arrive in costume. Costumes discussed and criticized, redraped if necessary. This brings us very naturally to the subject of posture, lines, and development of the body. Emphasize the fact that "we are the sculptors of our bodies" and if they are not as we wish them, we can make them so.

Purpose—To study the Natural Movements.

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Discussion and Demonstration.	
Running—Race	45
Discussion and Demonstration.	
Relaxation and Stretching—	
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Skipping—Greeting	53
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Victorious March. Aïda, part V	33

Lesson III

45 min. period.

PAGE

Purpose—To study body movement. Emphasis is placed on the fact that movement begins with heavy trunk muscles and flows out to extremities.

Skipping—Greeting 53
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Trees 11
Diana 72

Assignment—Become acquainted with "Overture to Wilhelm Tell," by Wagner.

Class dismissed—

Leaping—Hurdles 60

Lesson IV

45 min. period.

Purpose—To study the crescendo and diminuendo in movement. PAGE

Walking—Victorious March. Aïda, part III 31
Galloping—Triumphant Horsemen 63
Relaxation—Wounded Warrior 16
Rotation—Struggle of the Winds. The Storm 75
Rotation—Waves 4
Leaping—Warriors 58
Sustained Relaxation—
Night 3
Sustained Growth—
Dawn 82
Running—Presentation of Apparitions 48

Assignment—Look up the subject of festivals held in honor of Apollo.

Class dismissed—

Walking—Indian Phantoms 90

Lesson V

45 min. period.

Purpose—To study phrasing and design.

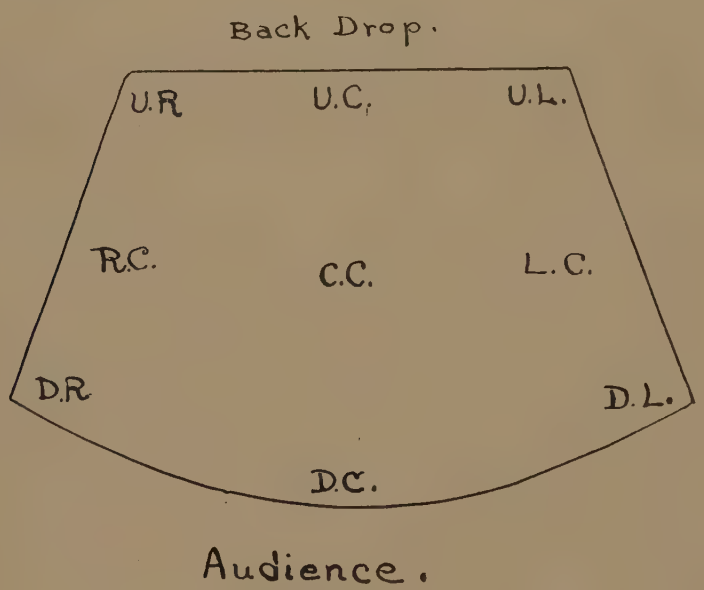
	PAGE
Skipping—"Dancing Woman"	56
Walking—Procession to the altar of Apollo	35
Leaping—Hurdles	60
Relaxation—Night	3
Rising—Dawn	82
Rotation—Struggle of the Winds. The Storm	75
Free presentation of the Storm.	
Indian Phantoms	90
Apparitions	48
Assignment—Look up examples of beautiful grouping in processions taken from friezes and paintings.	
Class dismissed—	
Skip of the Dancing Boys, Marche Slave	176

STAGE DIRECTIONS

In writing the descriptions, our aim has been to give the teacher the greatest knowledge of the dance in shortest possible space. It is hoped that the teacher will fully acquaint herself with the natural method as presented in the Introduction, and carefully study the music, dance description, and references before attempting to develop the dance in class.

We have used the usual stage directions to describe the positions on the stage or dancing floor.

U = Up stage, to the back of stage or away from audience
D = Down stage, to the front of stage or toward the audience
L = Left, dancer's left when she faces audience
R = Right, dancer's right when she faces audience
C = Center of stage from left to right or from up to down
CC = Center of stage from left to right and from up to down
DL = Down left, etc.



Part II

STUDIES in NATURAL MOVEMENTS

ROTATION and RELAXATION

References to be used in connection with the studies in Relaxation.

Sculpture-

Leda . . . . . G. Talbot
Danaiade . . . . . Rodin
The Sleeping Endymion . . . . . Rinehart
Adriane . . . . . Bryant
Story of Endymion . . . . . Watts
St. Sebastian . . . . . Bequer
Rescue of Body of Patroclus by Menelaus. . . . . Flaxman
Galatian Warrior and Wife . . . . . Ludovise

Painting-

Mary Magdalen . . . . . Henner
La deposizione dalla croce . . . . . Bartolommeo

For other studies in relaxation see also:

	Page
Marche Slave	171
Cassim	157
Funeral March of a Marionette	108
The Storm	75
Funeral March	164
The Boy in "Isis"	196

I. Night

References to be used in connection with this study.

Literature-

Night . . . . . Shelley
Hymn of the Night . . . . . Longfellow
Night . . . . . Blake

Sculpture-

Nocturne . . . . . Korbel
Descending Night . . . . . Weinman
Flight of Night. . . . . Manship
Evening . . . . . Ruchstull
Night . . . . . Korbel

Painting-

Flight of Night . . . . . Hunt

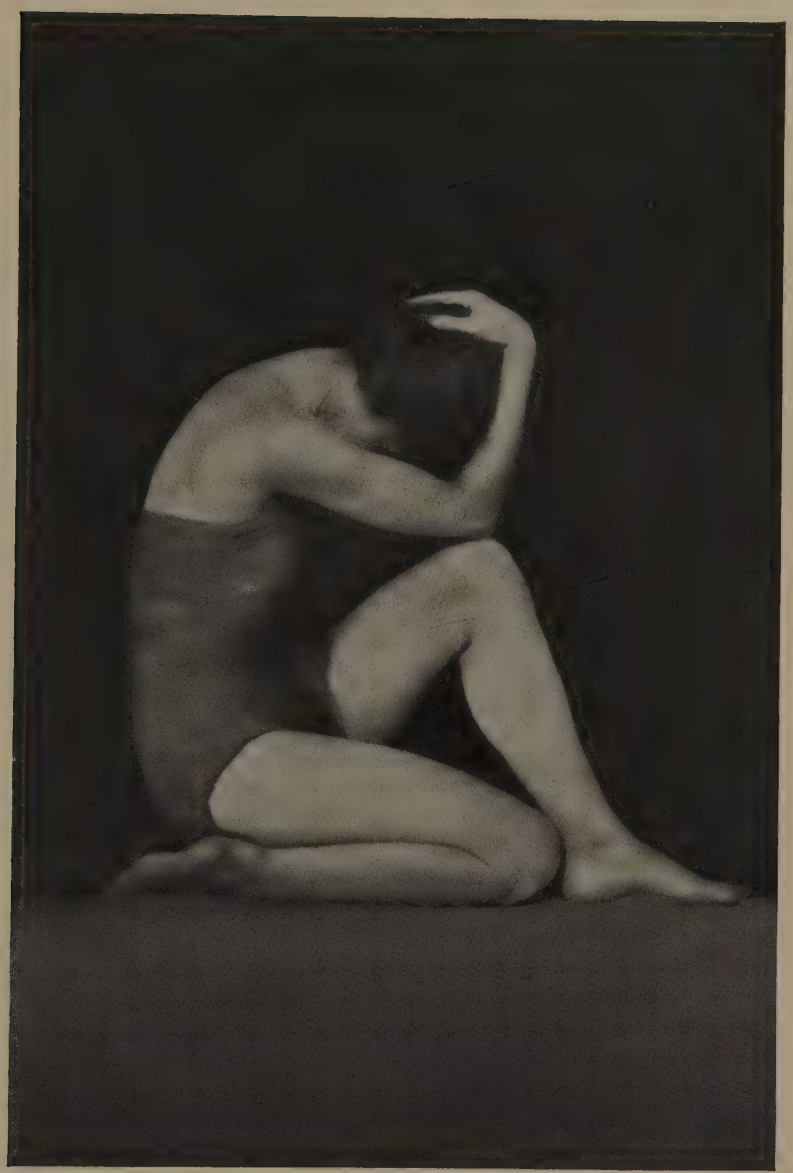
Description-

A study in Relaxation.

Dancer starts in position of statue "Nocturne." Chest is raised and arms are raised outward and upward. Dancer rises slowly on toes.

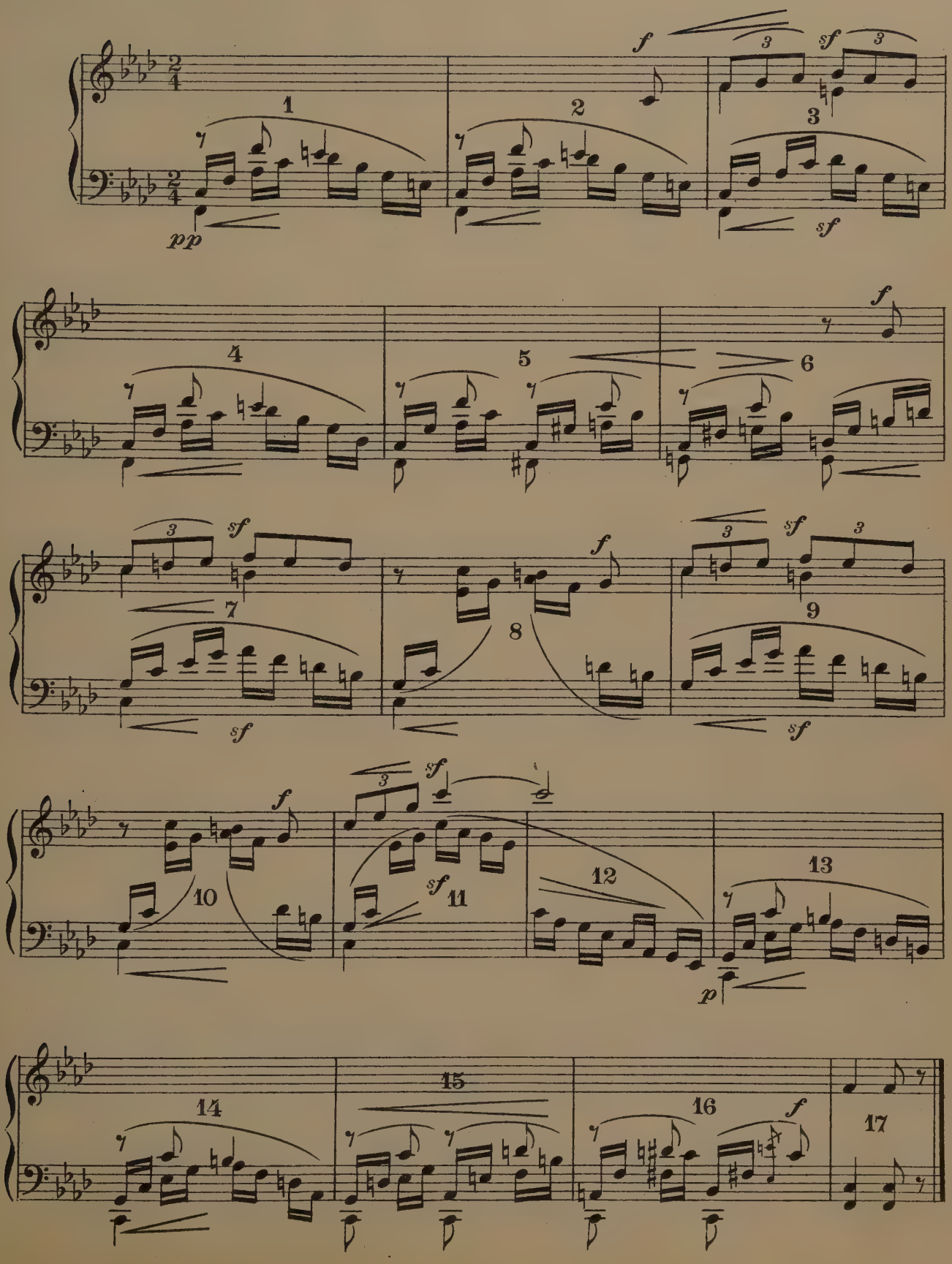
Brings the arms in and downward to position of statue "Descending Night." Bends the knees, sinking down slowly on one knee while the arms are brought downward and outward as trunk bends forward.

Arms finish in a relaxed position. . . . . 17 meas.



I. Night

ROBERT SCHUMANN
Op. 12, No. 2



II. Waves

References to be used in connection with this study

Literature-

Beröe . . . . . Carman and King

Sculpture-

The Wave . . . . . C. Rumsey
The Leaping Spray . . . . . C. Beach
Spirit of the Sea . . . . . A. Atkins
The Glint of the Sea . . . . . C. Beach

Painting-

The Wave- . . . Fuji from Kanagawa- . . . . . Hokusai

Description-

A study in Rotation and Relaxation.

Dancer represents the wave breaking on the shore.

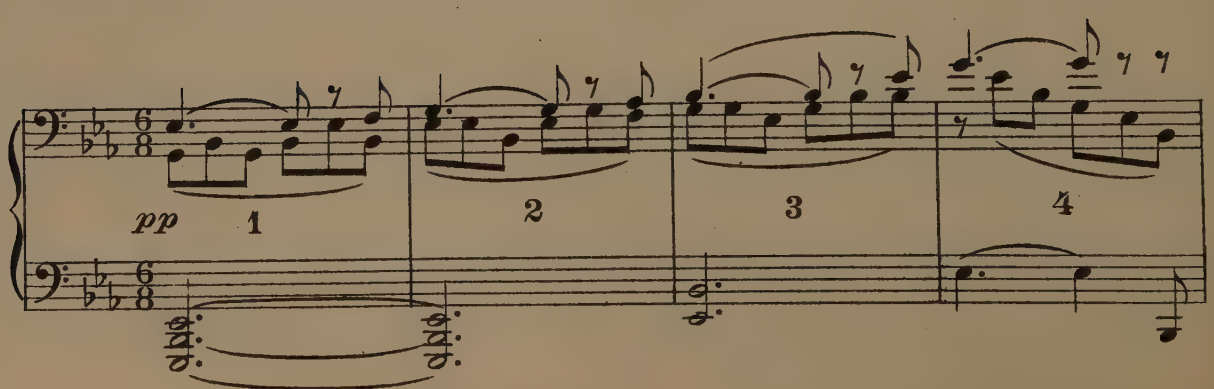
Movement follows the arching, rising, suspension, forward falling of the breaker and finishes by running movement of the ripples on the sand. 4 meas.

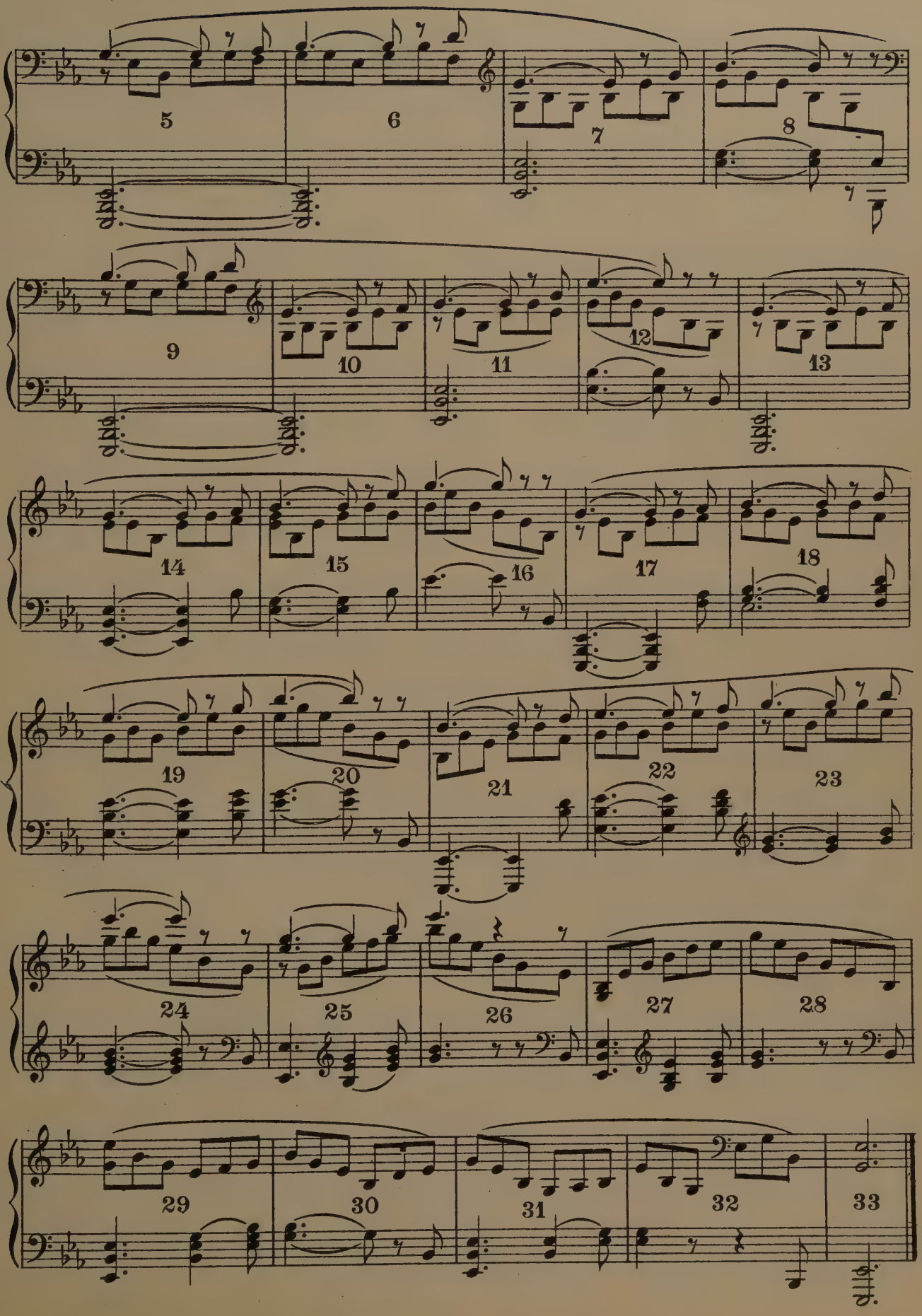
Starts from standing position, head, shoulders and arms relaxed. The movement begins at the base of the spine and flows up through the back as the body arches and the head is raised. The arms describe a circle backward outward and upward over the head, palms turned forward. Where the body is poised high on the balls of the feet incline forward as far as possible without falling. Balance is regained when the body relaxes for - ward and the dancer moves forward with many running steps.

II. Waves

(Rheingold Overture)

WAGNER

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III. Snowflakes

References to be used in connection with this study

Literature-

The Snowstorm . . . . . Emerson
Snow-Bound . . . . . Whittier

Description-

A study in Relaxation.

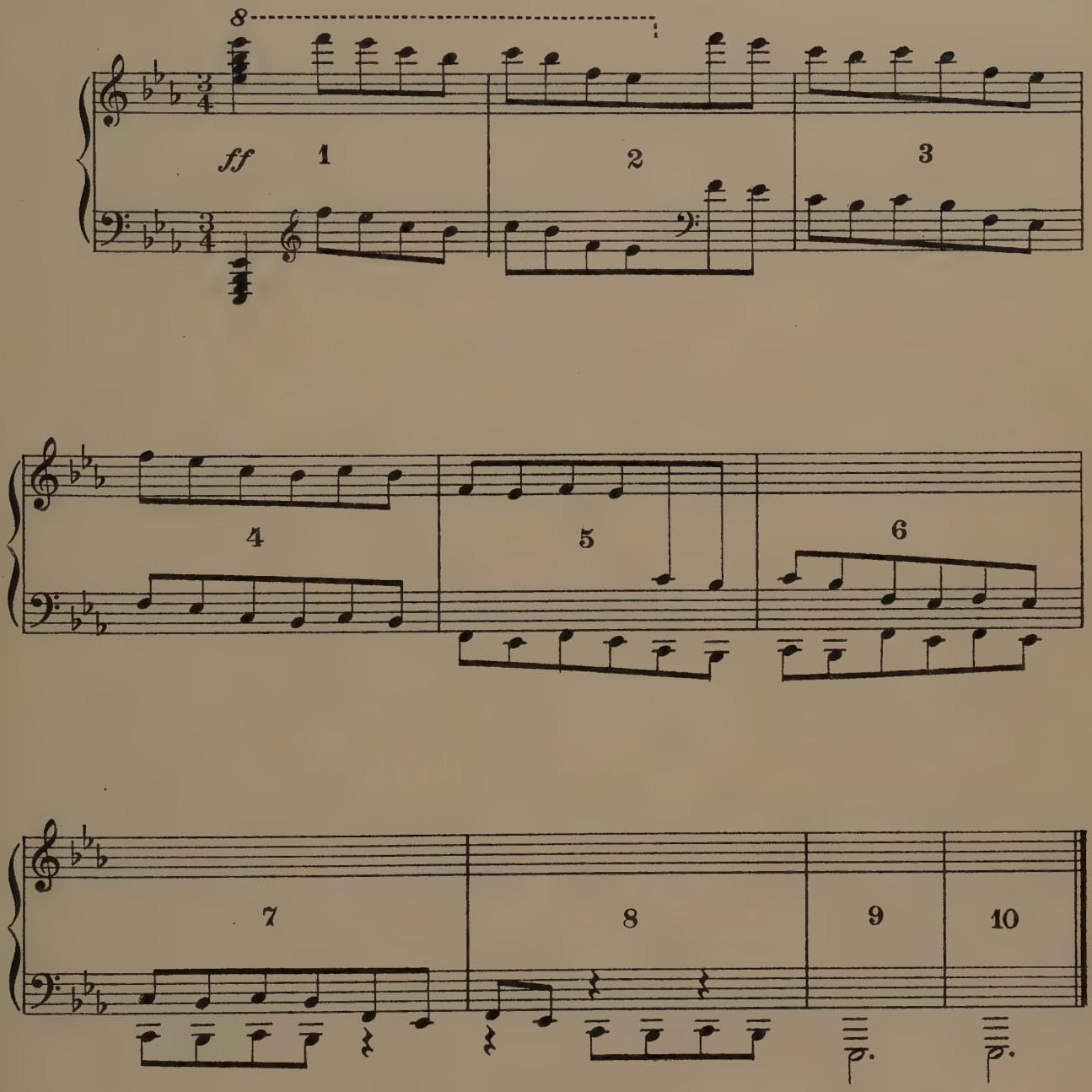
"Out of the bosom of the air,
Out of the cloud-folds of her garments shaken,
Over the woodlands brown and bare
Over the harvest-fields forsaken,
Silent and soft, and slow
Descends the snow . . . . . 10 meas.

This is the poem of the air,
Slowly in silent syllables recorded;
This is the secret of despair,
Long in its cloudy bosom hoarded,
Now whispered and revealed
To wood and field."

Longfellow

III. Snowflakes

RUBINSTEIN
Valse Caprice



IV. Fire

Reference to be used in connection with this study

Literature-

Hymn to Fire . . . . . Balmont

Description-

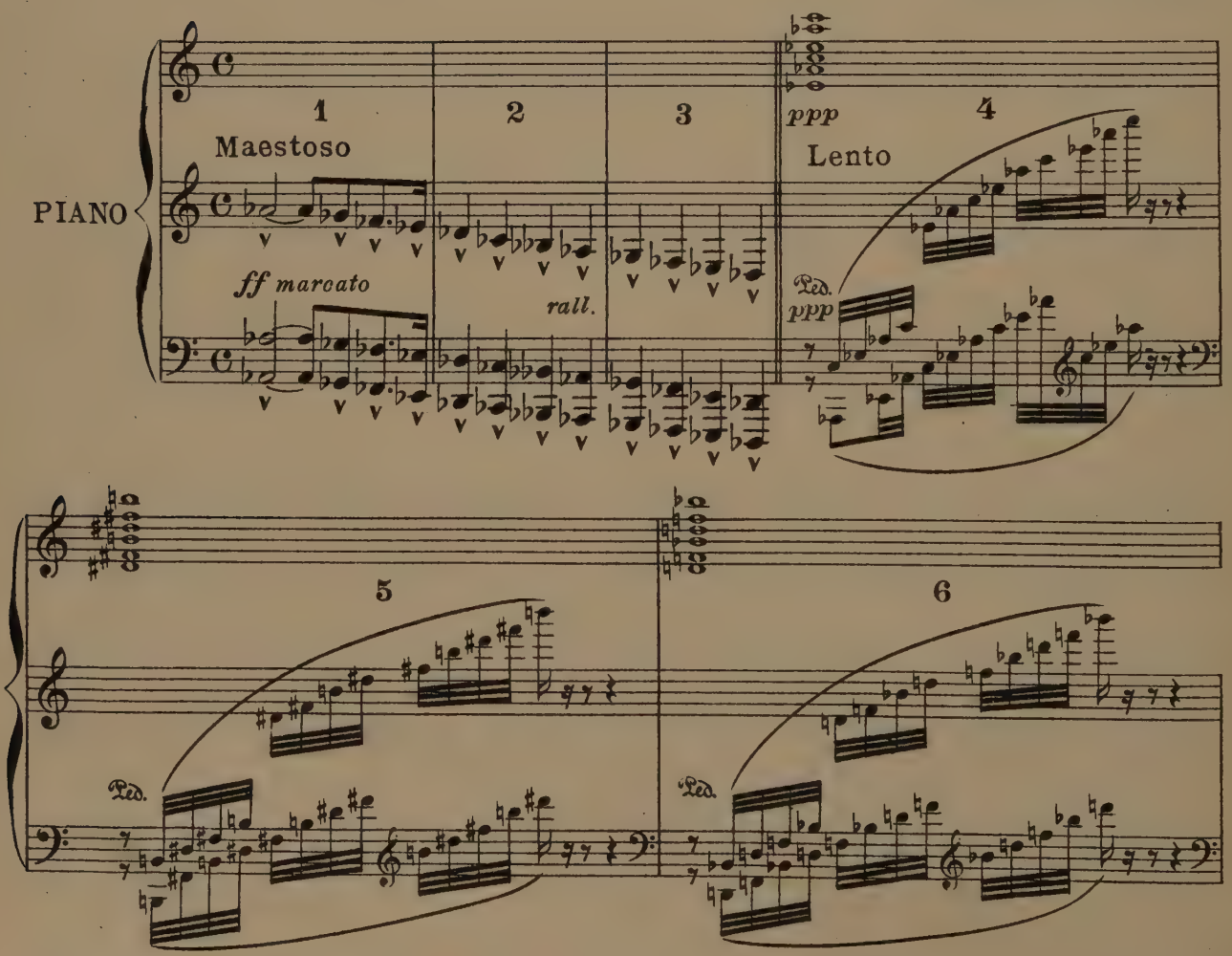
A study in Rotation.

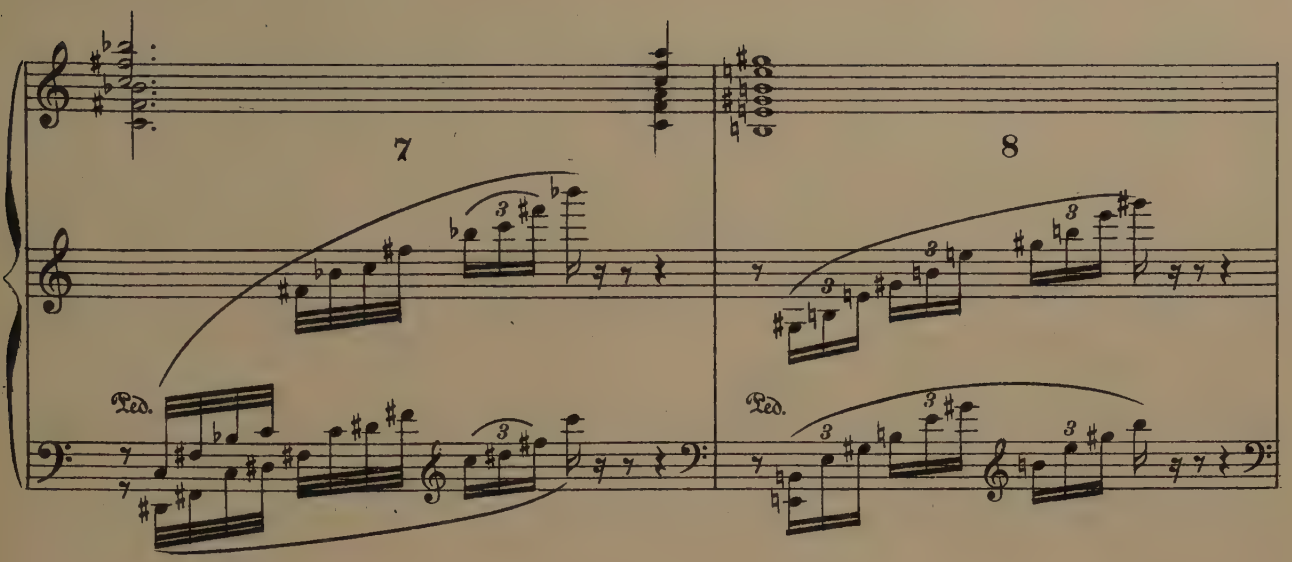
Dancer begins low on the floor. Her movements represent the turning and twisting of the fire as it curls upward. As the higher levels of sitting, kneeling and standing are attained, the circle of rotation becomes larger and larger . . . . . .18 meas.

IV. Fire

from "Die Walküre"

RICHARD WAGNER

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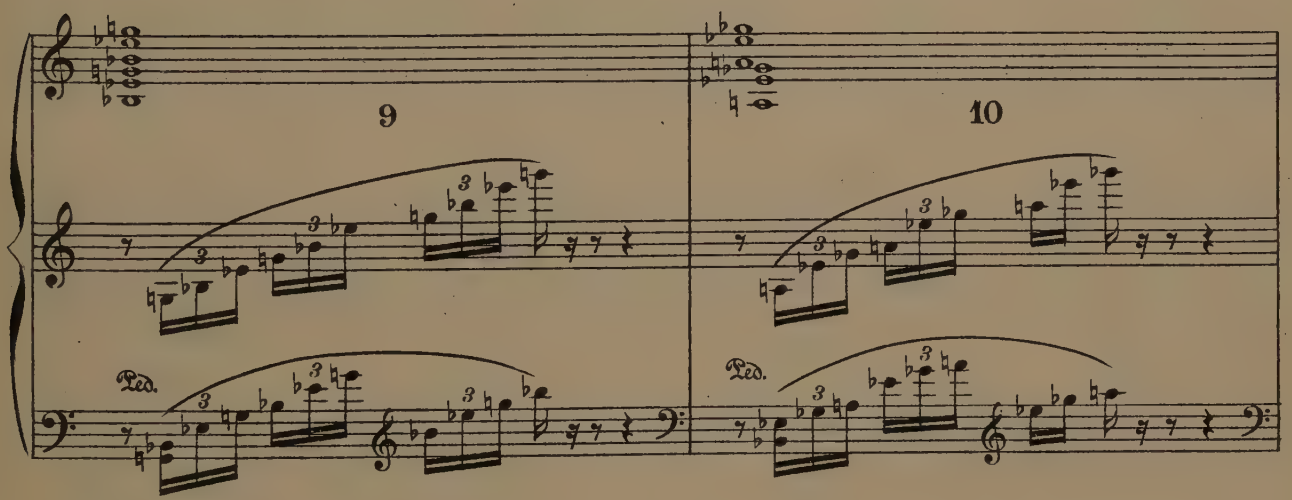
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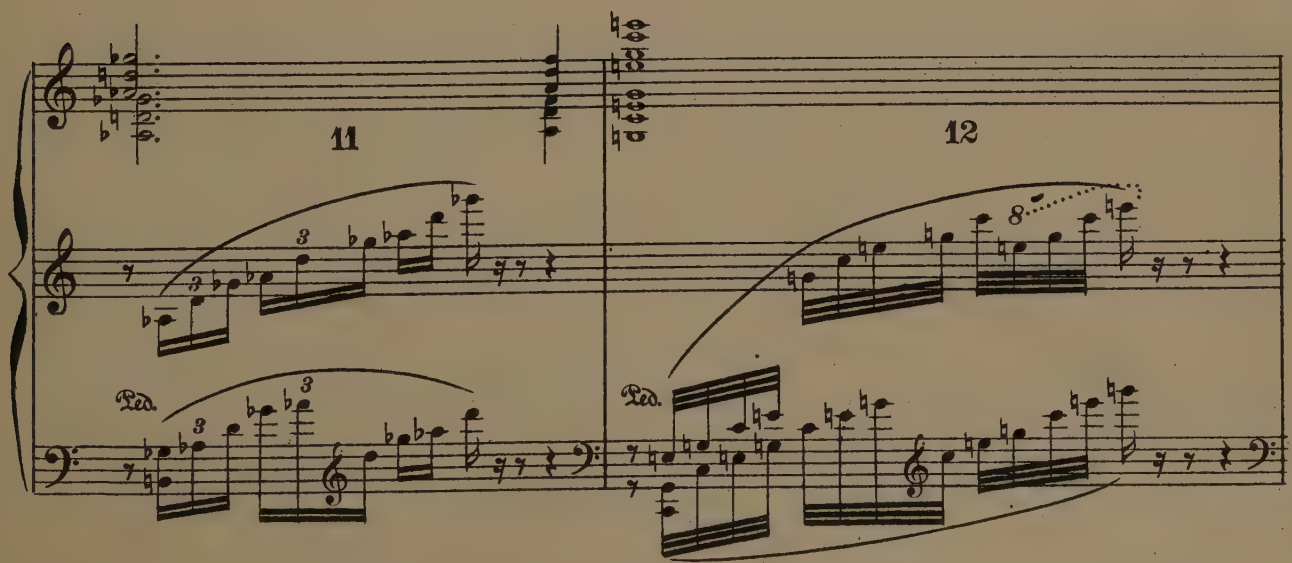
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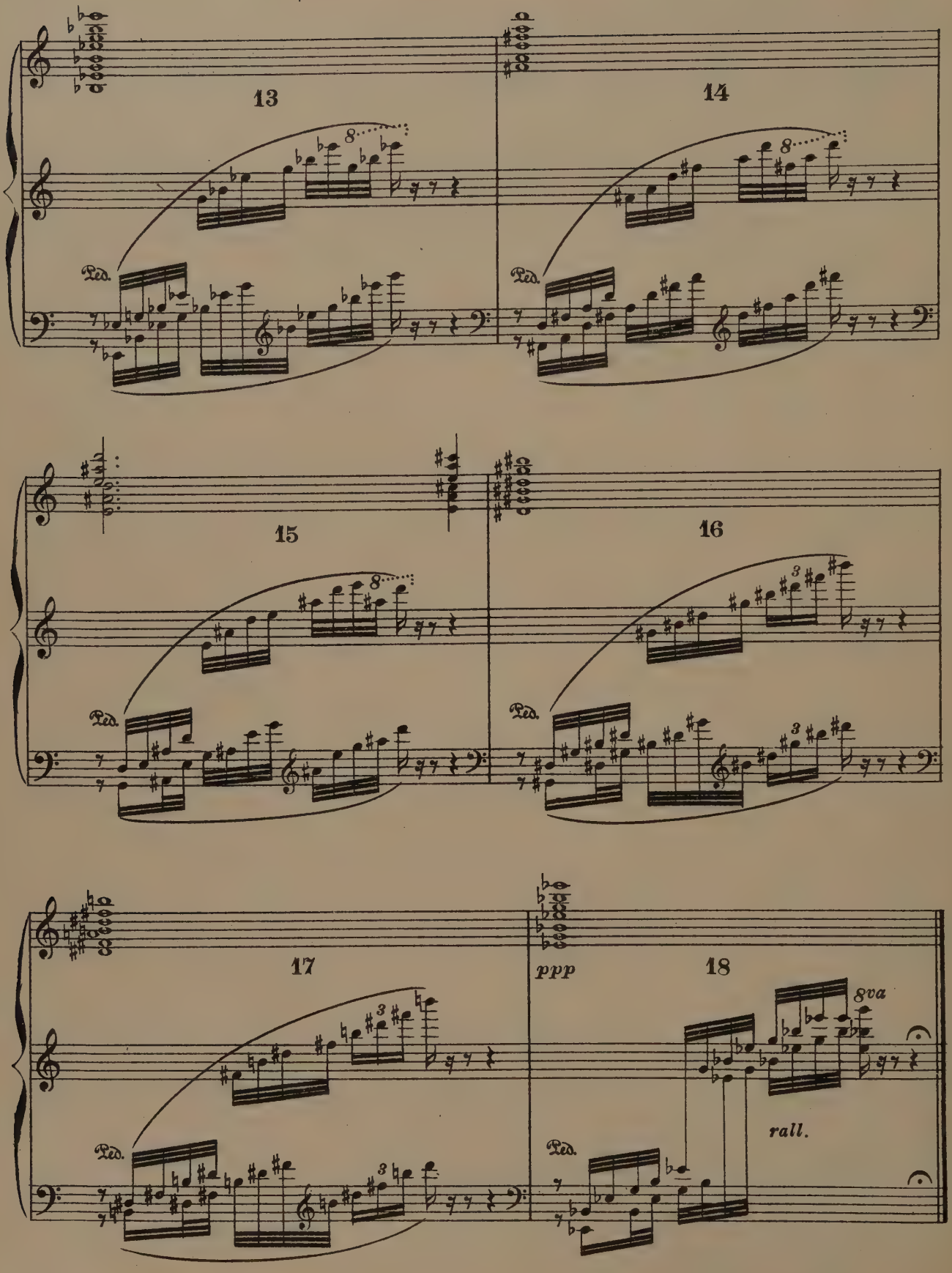
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V. Trees

References to be used in connection with this study

Literature-

Trees . . . . . Joyce Kilmer
Ballad of Trees and the Master . . . . . Lanier
Pine Trees and the Sky . . . . . Rupert Brooke
The Dancer . . . . . Helen Hoyt
Aspect of the Pines . . . . . Poe

Sculpture-

Tree of Sorrow . . . . . Hammer

Painting-

View of the Seine . . . . . Homer Martin

Description-

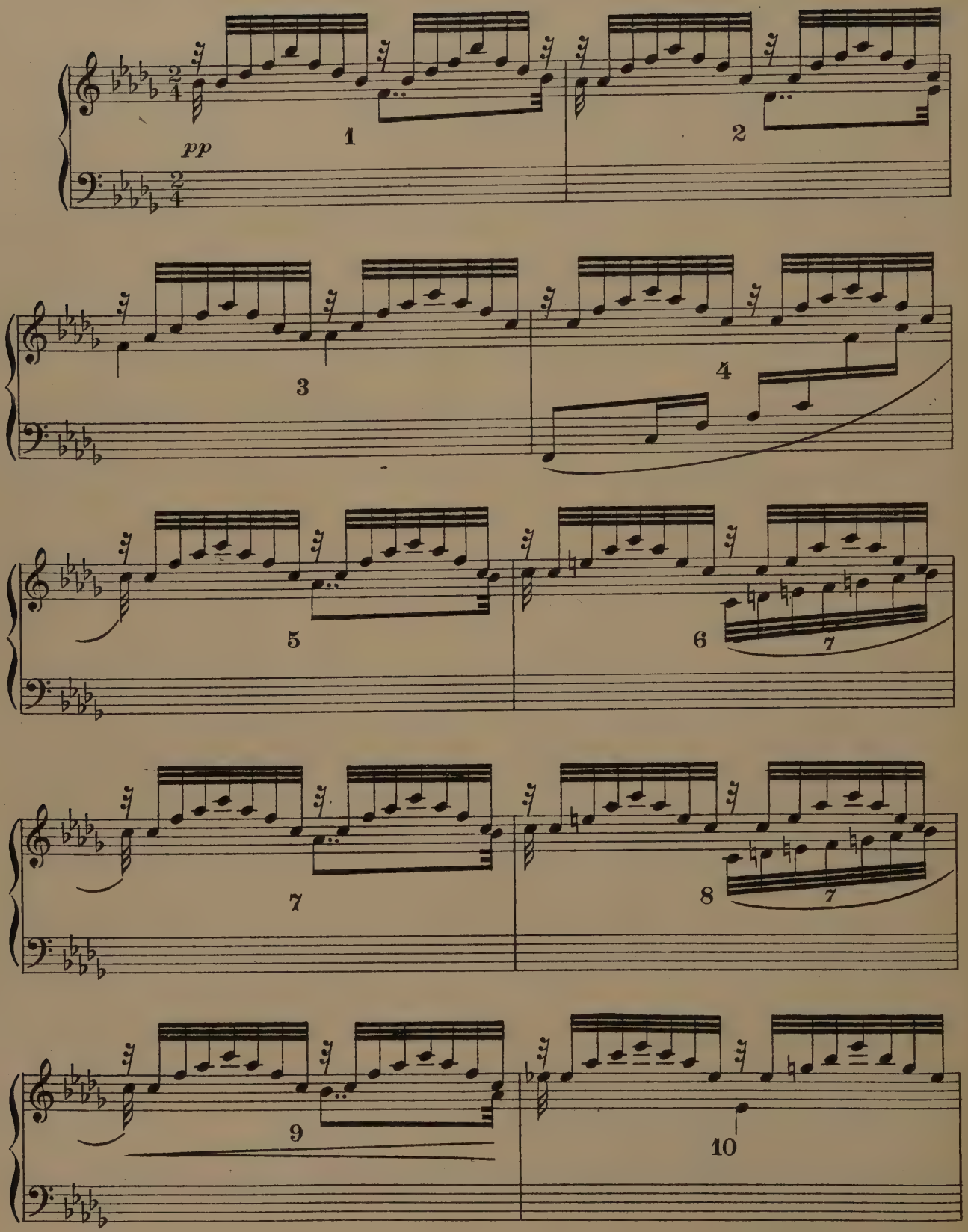
A study in Rotation.

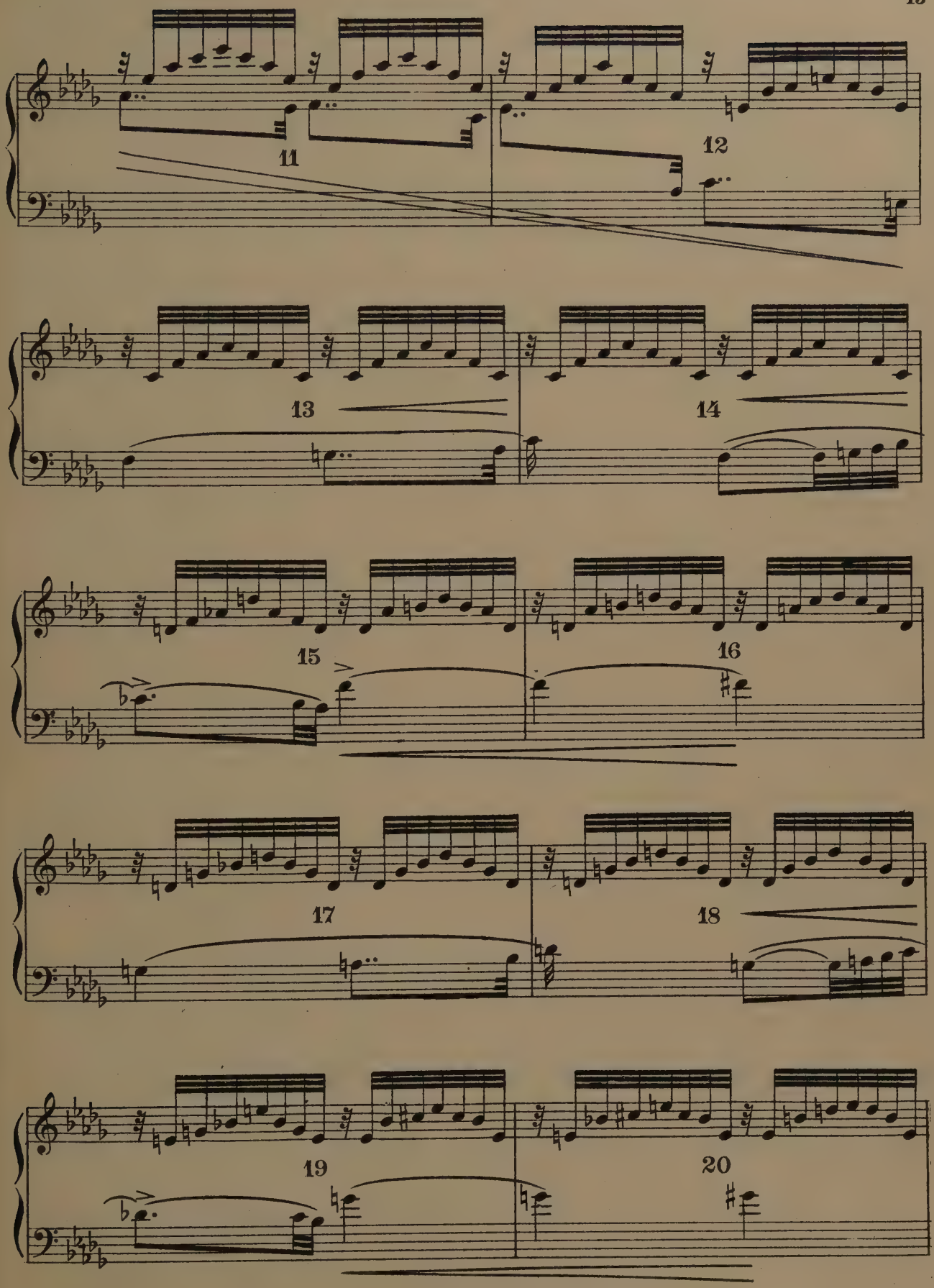
Dancer remains in place- arms are raised to side or overhead to represent branches. Body sways and turns from side to side. This movement beginning in the trunk muscles, flows out through the arms and hands. The swaying movement may be large or slight, depending upon the accelerendo and crescendo in the music. . . . . 45 meas.

Any type of tree may be represented. After this has been done as an individual study, interesting groups may be arranged. The backs of the dancers must always be toward the center. Very artistic effects are achieved by having one or two in the group raised on pedestals.

V. Trees

SINDING
Op. 32, No. 3

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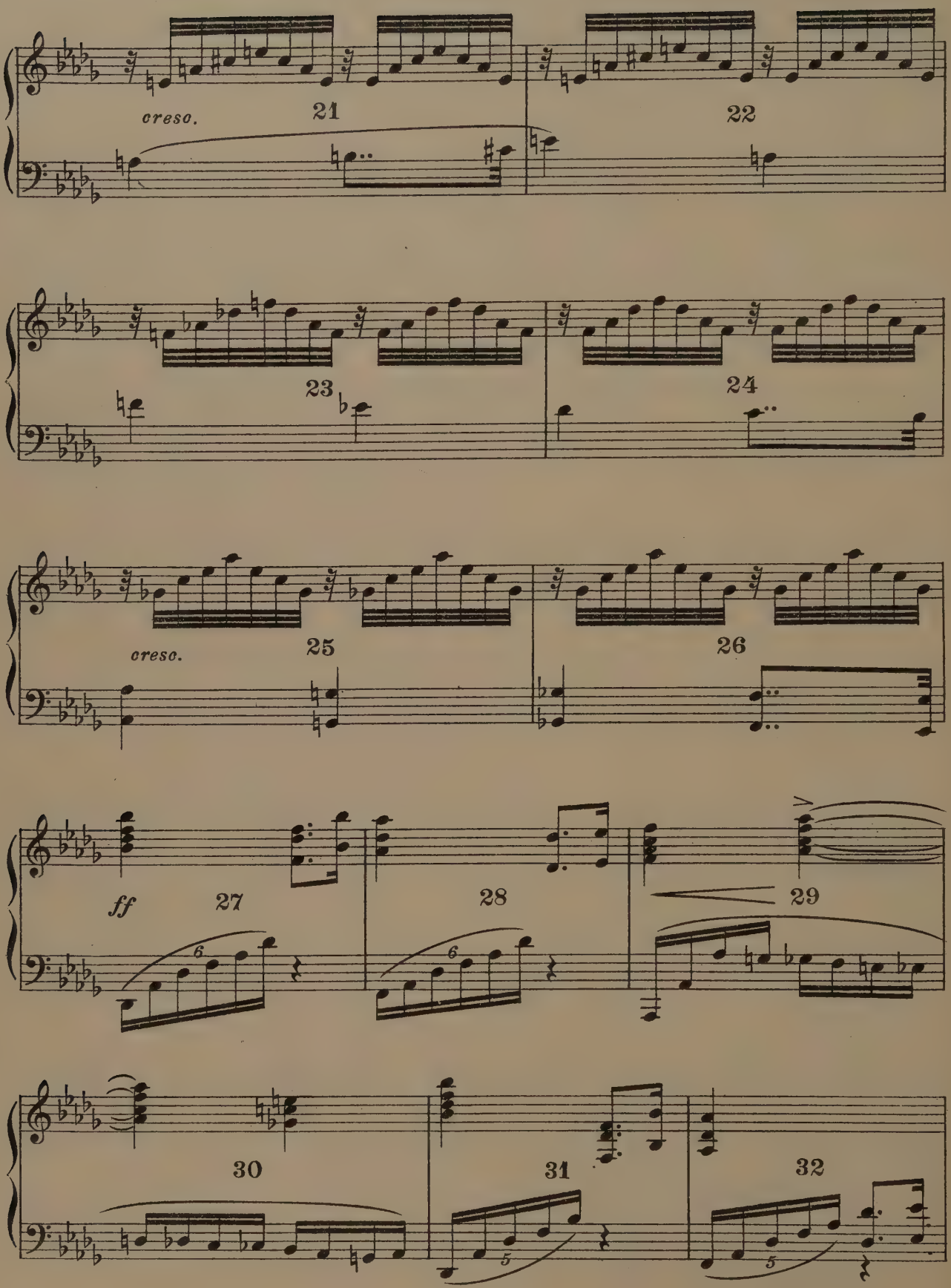
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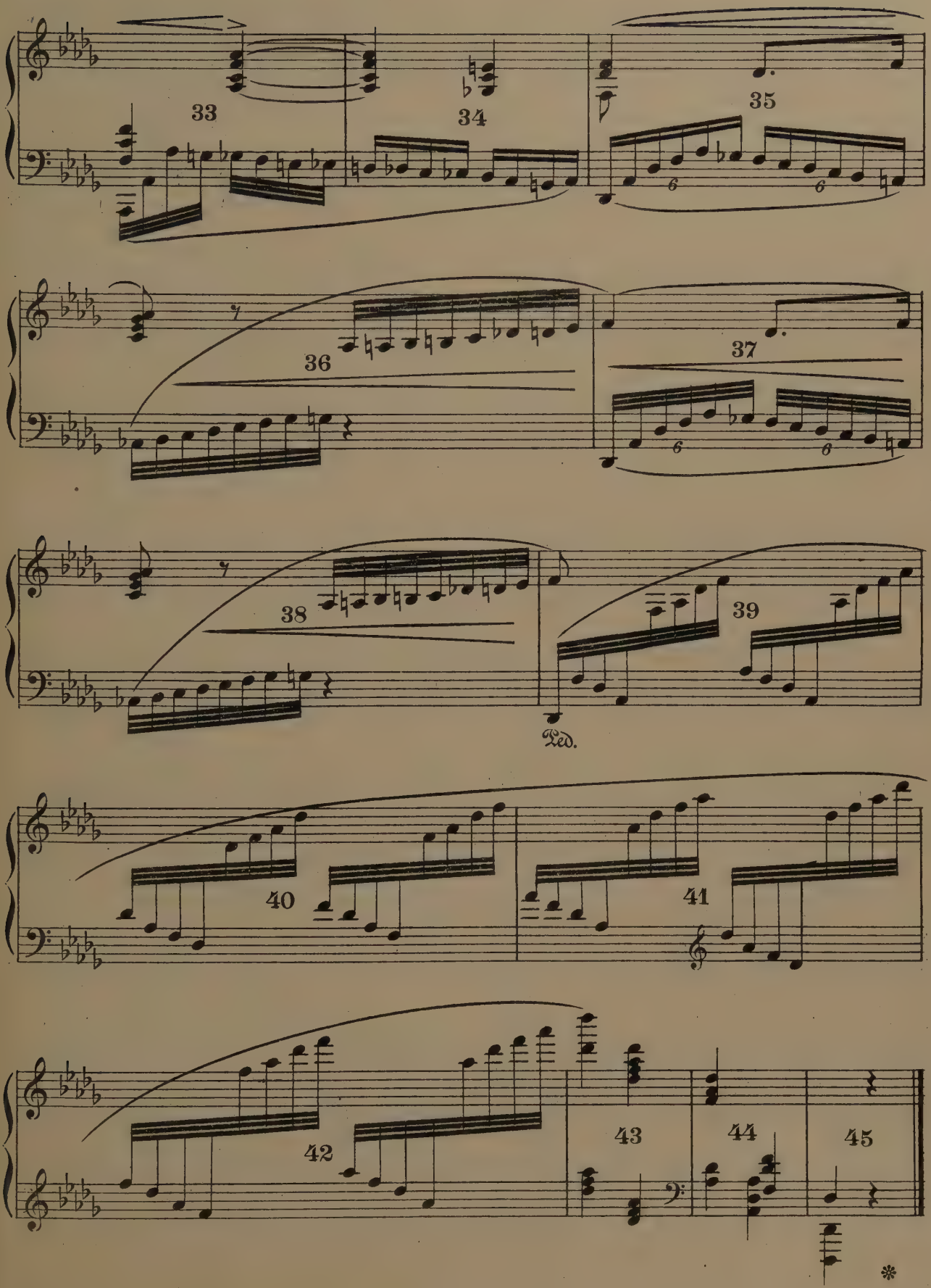
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VI. The Wounded Warrior

References to be used in connection with this study

Sculpture-

Galatian Wounded
Dying Galatian
Elderly Gaul
Fallen Warrior
Falling Gladiator

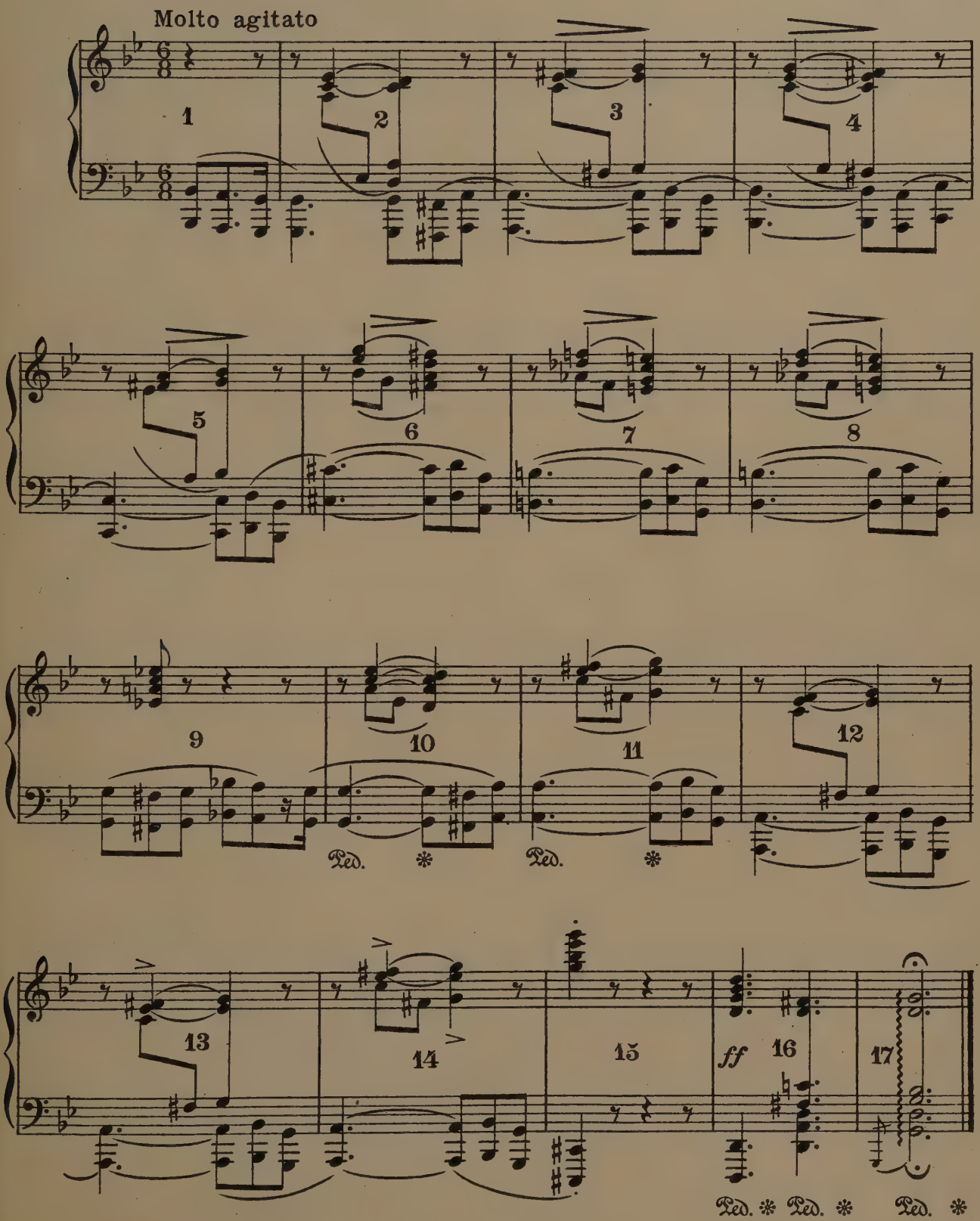
Description-

A study in Relaxation.

A warrior, bringing a message to his commander, has been mortally wounded. Determined to reach his goal, he staggers on in spite of his wounds. His strength fails him; he reels and sinks to his knees. With supreme effort he drags himself up, staggers on a few more paces and falls dead. . . . . .17 meas.

VI. The Wounded Warrior

F. CHOPIN
Op. 28, No. 22



VII. Die Lorelei

The Lorelei is a rock on the Rhine which gives a remarkable echo. This may partly account for the legend connected with it.

Die Lorelei was an immortal, a water nymph, daughter of Father Rhine. During the day, she dwelt in the cool depths of the river. At night she appeared in the moonlight, sitting aloft upon a pinnacle of rock. Her enchanting melodies lured the boatman to the sharp and jagged rocks where they invariably perished.

References to be used in connection with this study

Literature -

Myths of Northern Lands . . . . . H. A. Guerber
Chapter XX pages 179-181
Picture - Lorelei and the Fisherman, by Paul Thumann, page 180
Song - Heine (Selcher's Translation* page 180)

A Sea Spell. . . . . Dante Rossetti
Mermaids . . . . . De La Mare
Die Lorelei . . . . . Heine
The Mermaid . . . . . Anonymous
The Enchanted Island. . . . . Conolly
Song—Zu Barbarock am Rheine . . . . Clemens Brentano

Sculpture -

Laughing Mermaids . . . . . H. Raul
Decorative Figure . . . . . Calder
Siren . . . . . R. Recchia

Painting -

In Strange Seas . . . . . Maynard
Nereids . . . . . Böcklin
The Siren . . . . . Böcklin

Description-

A study in Rotation and Relaxation.

Die Lorelei is sleeping on a ledge of rock. She awakens slowly and rejoices in her beauty and the glory of the moonlight . . . . . 11 meas.

She stirs up the waters into angry billows . . . . . 7 meas.

Looking out upon the waves she sees a ship on the horizon. She sings to the mariners and lures them to the rock. Nearer and nearer they steer the ship, drawn by the beauty of her voice . . . . . 14 meas.

Suddenly, she lashes the sea to a fury that wrecks the ship on the rocks. . . . . 7 meas.

Revelling in her conquest she watches the unhappy mariners sink beneath the waters, then slips back to rest . . . . . 6 meas.

(This may be done as an individual or group study)

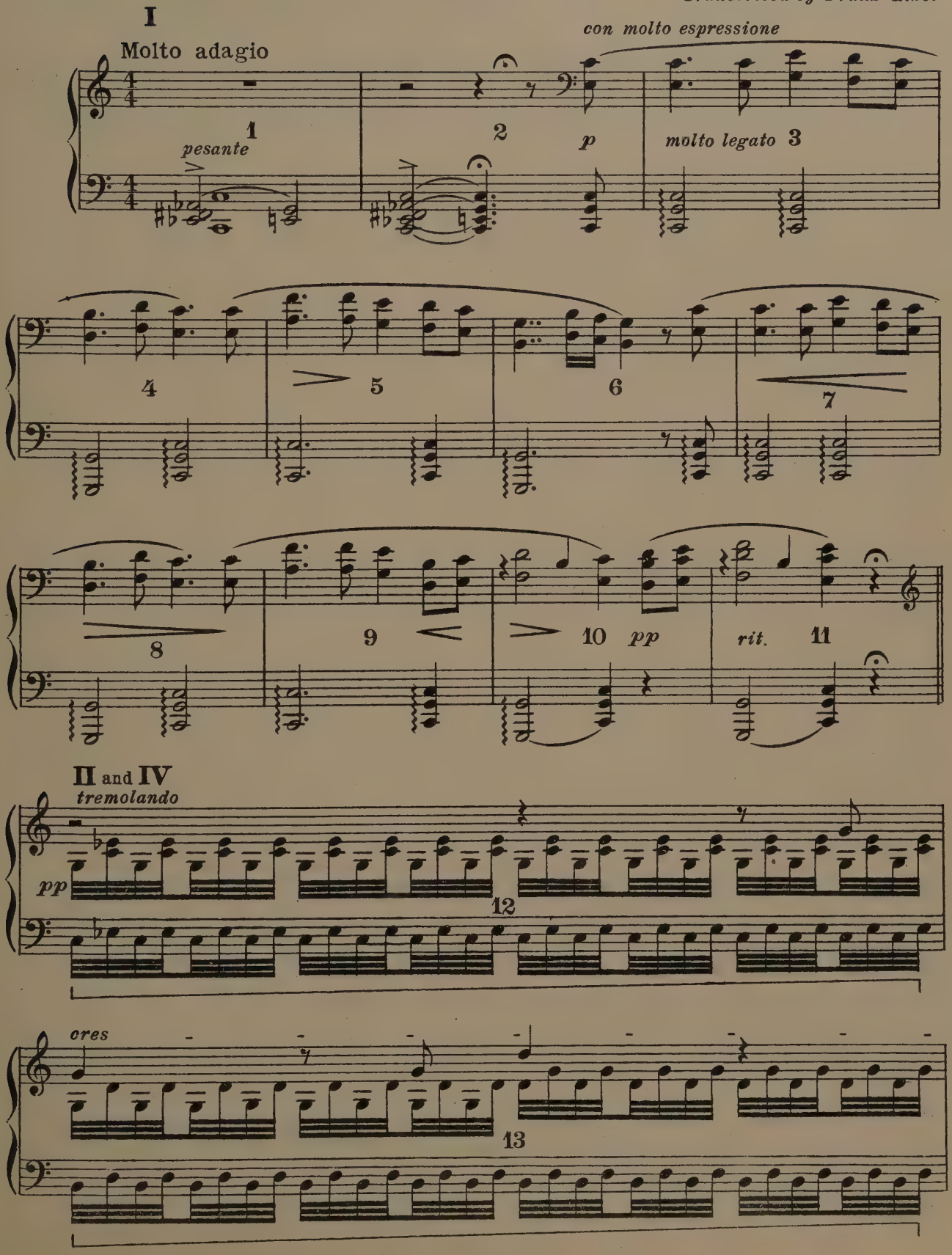
VII. Die Lorelei

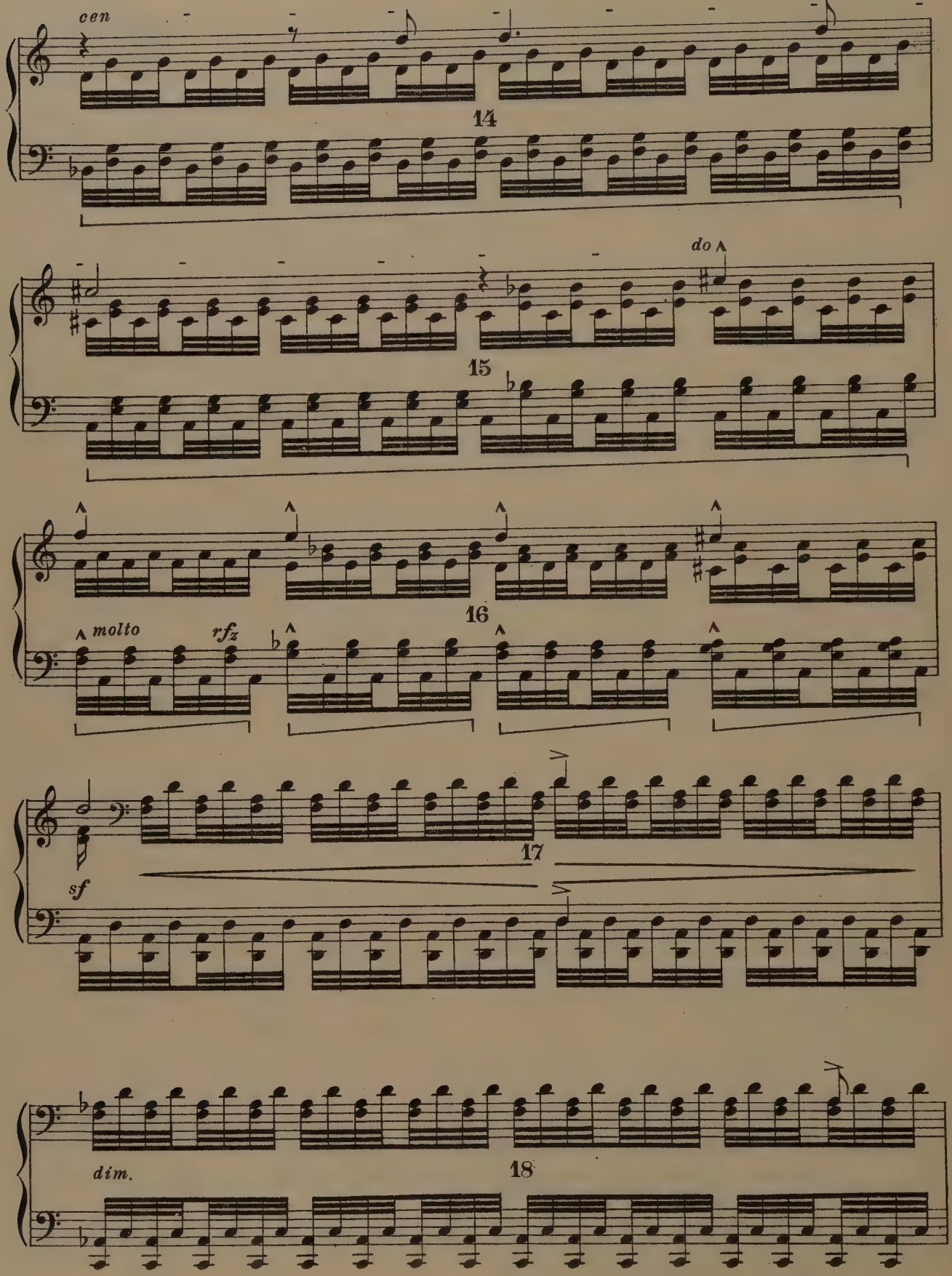
By The Sea

Am Meer

FRANZ SCHUBERT

Transcribed by Franz Lizst

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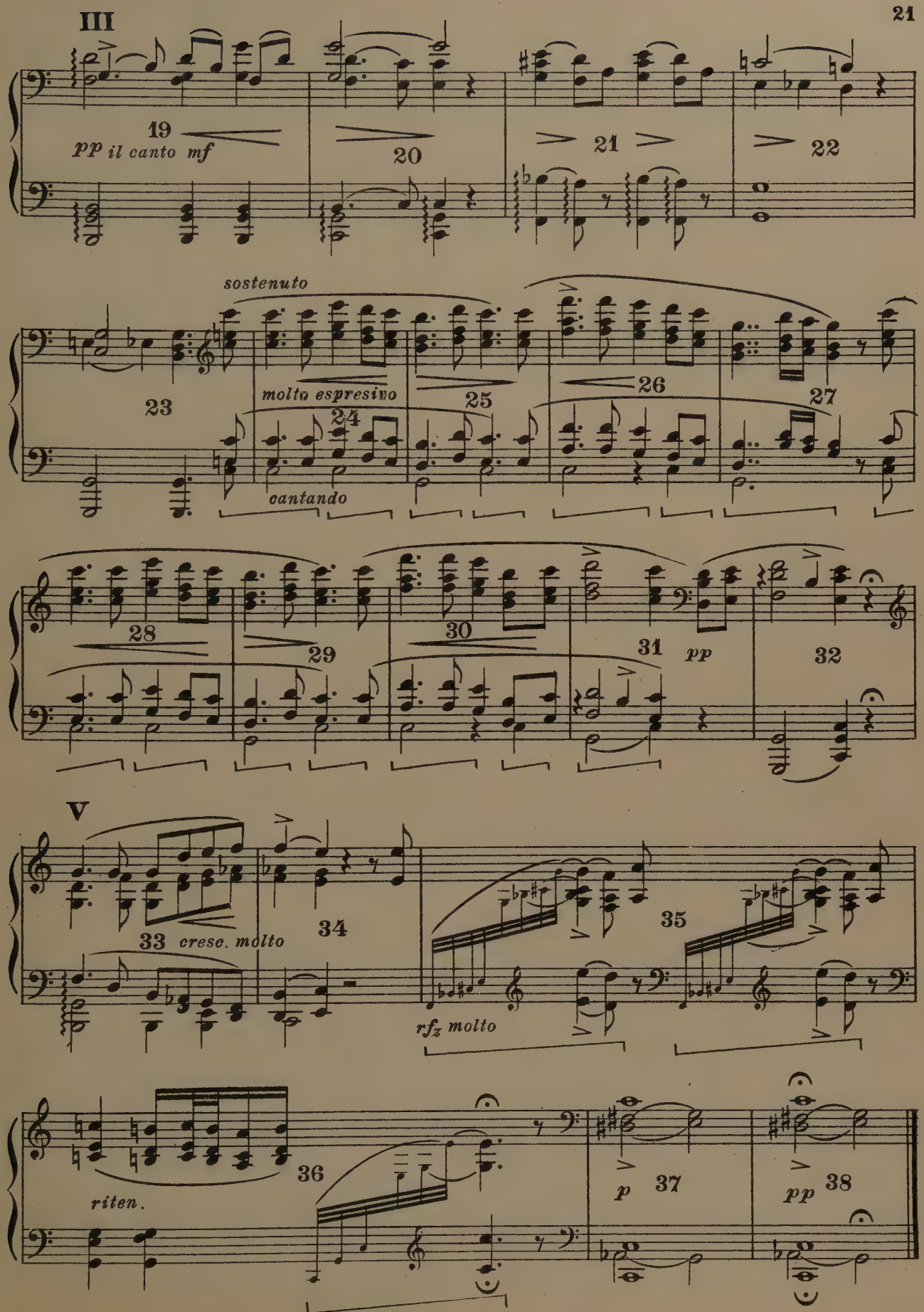
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VIII. Bound Captive

References to be used in connection with this study.

Literature-

The Slave . . . . . Oppenheim

Sculpture-

Bound Captive . . . . . Michelangelo
Sleeping Captive . . . . . Michelangelo
The Captive Mother . . . . . S. Sinding
The Slave . . . . . Eberle
Bondage . . . . . C. Heber
Emancipation of Slavery . . . . . C. Niehaus

Description-

A study in Rotation and Relaxation.

The Captive is discovered U. C. collapsed in a heap, his hands bound behind him.

The Motif (as found in first measure and thereafter many times) is interpreted as follows:

Preparatory twist with melody, pull and pull at chains with chords in the bass, relax on last note of theme. This may be taken from right to left or left to right, forward and back or back and forward for variety. We will call this movement (a).

Dancer struggles (using trunk muscles) movement (a) (1) . . . . . 1 meas.

Repeats with larger stronger movements (2). . . . . 1 meas.

With a long strong pull (of the trunk muscles) he pulls body forward up and to the right until the body is pulled to full height on the knees (3) (4) . 2 meas.

Finishes with movement (a) relaxing to a position on knees, sitting back on heels (5). . . . . 1 meas.

Repeats movement (2) relaxing head and body back (6). . . . . 1 meas.

Another long pull to knees, then over one knee, finishes with movement (a) relaxing over raised left knee to front (right knee is on floor, left foot is on floor) (7) (8) (then counts 3 and 4 of 9) . . . . . 2½ meas.

Following phrasing of music, he stretches up and relaxes back, up again and relaxes forward, up again and relaxes over left knee, his body turned up stage.

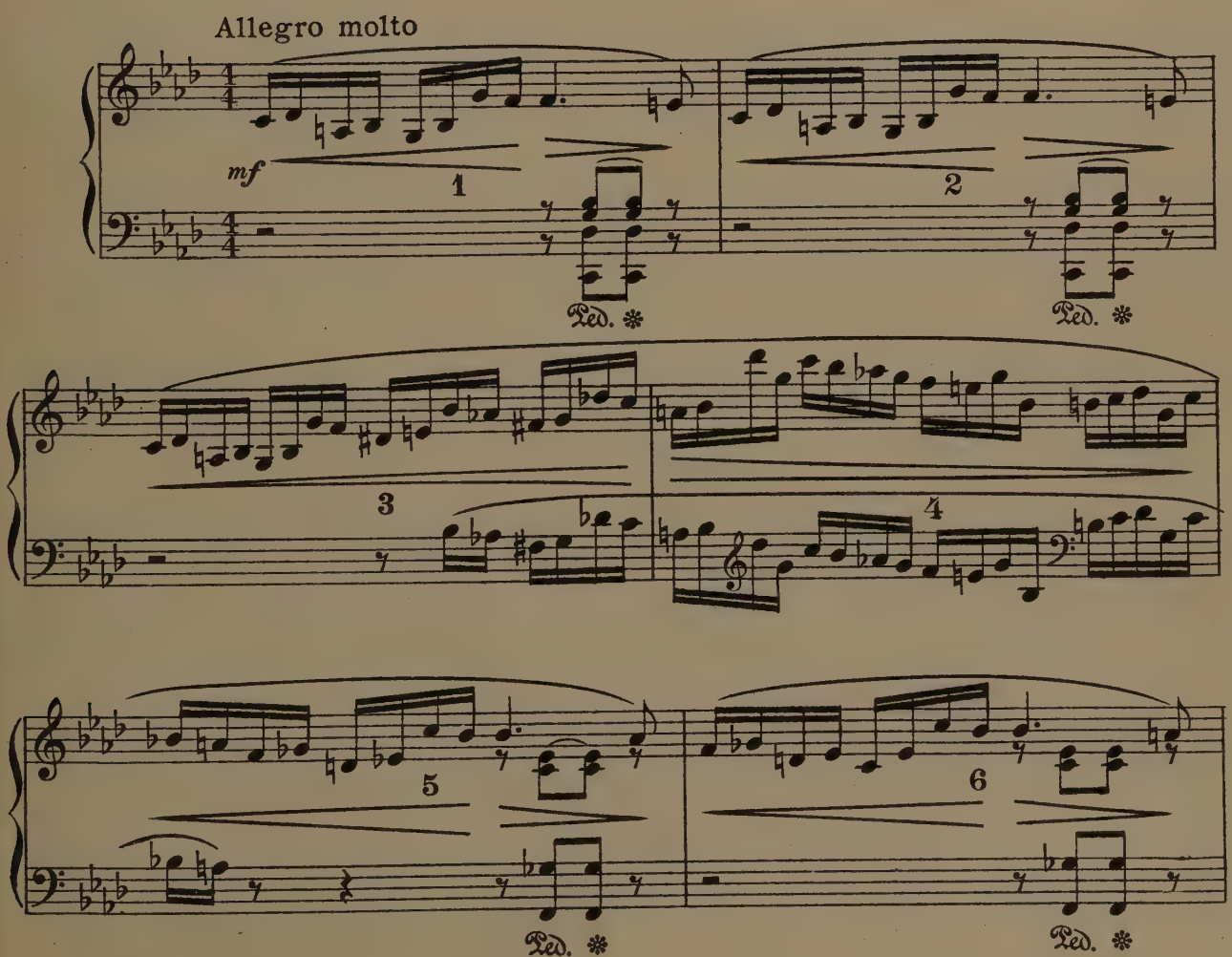
With sudden strong pull to both feet he stands to full height and with a lunge forward finishes with movement (a) over right foot (counts 3, 4 of 9) (10) (11) (12) (counts 1 and 2 of 13). . . . . 4 meas.

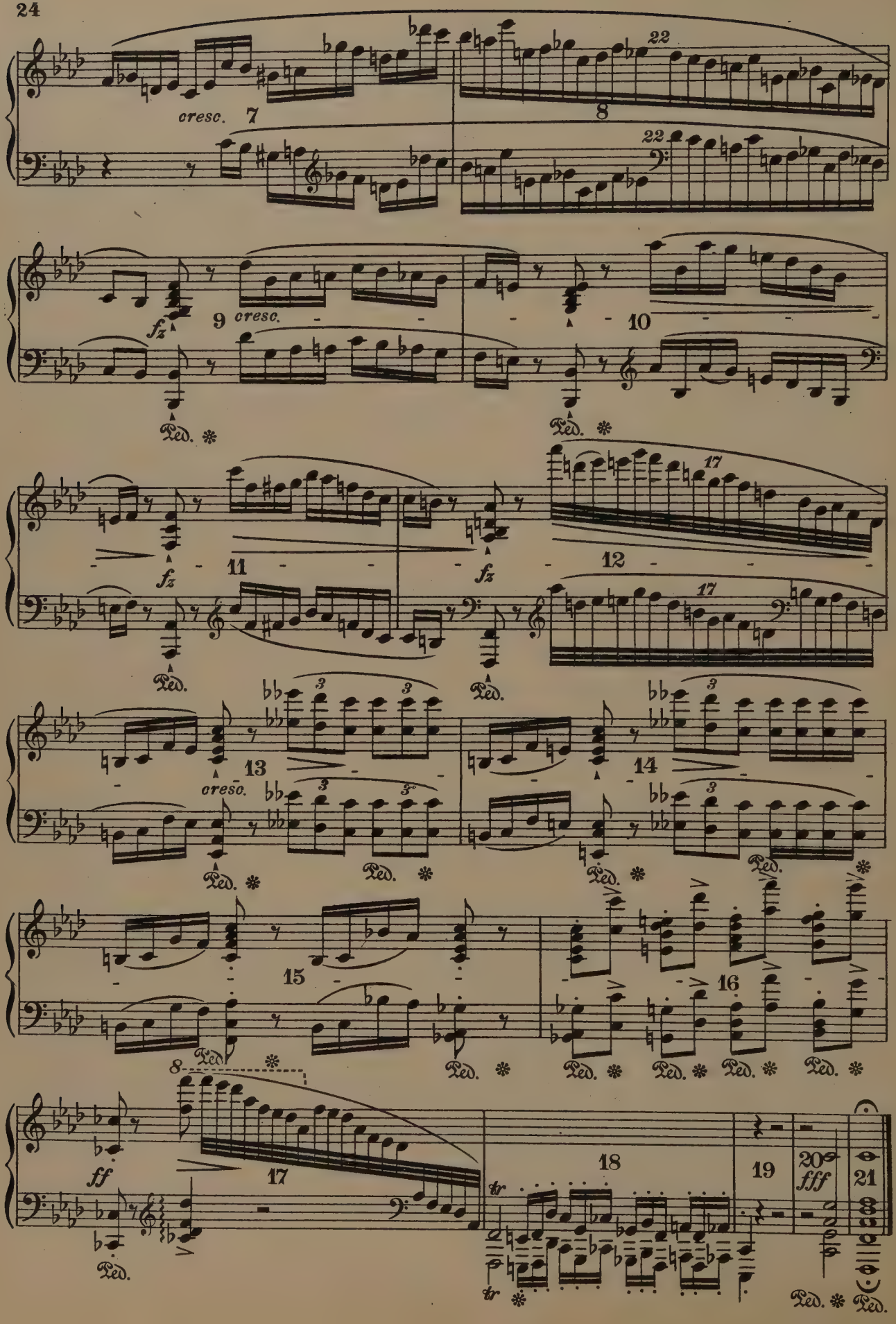
Staggers L, staggers R, staggers L, and pulls at chains 3 times.
Finishes with movement (a)
Repeats movement (a) (counts 3, 4 of 13) (14) (15). . . . . 2½ meas.
Stamps and pulls at chain with body back and down
" " " " " " " up
" " " " " " " to side
" " " " " " " forward and down (16) . . 1 meas.
Breaks bonds with a tremendous effort and stretches arms heavenward in thanksgiving.
Following the downward scale he sinks in a heap on the floor (17) . 1 meas.
Struggles trying to arise again (18) . . . . . 1 meas.
Relaxes (19). . . . . 1 meas.
Collapses completely (20) . . . . . 1 meas.
Lies still (21). . . . . 1 meas.

VIII. Bound Captive

Prélude

F. CHOPIN
Op. 28, No. 18

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WALKING

The following music has been selected for the different moods in the walk.

For other studies in Walking see also:

		Page
Burdened Walk	Marche Slave	171
Sad	Funeral March	164
Majestic	Dawn	82
Sinister	Rumor	115
Grotesque	Funeral March of a Marionette	108
Expectant	Pierrot	104
Walk of the Indians	Indian Phantoms	90
Fearful	Marche Slave	171
Walk of the Bacchante	Bacchanale	144

Description-

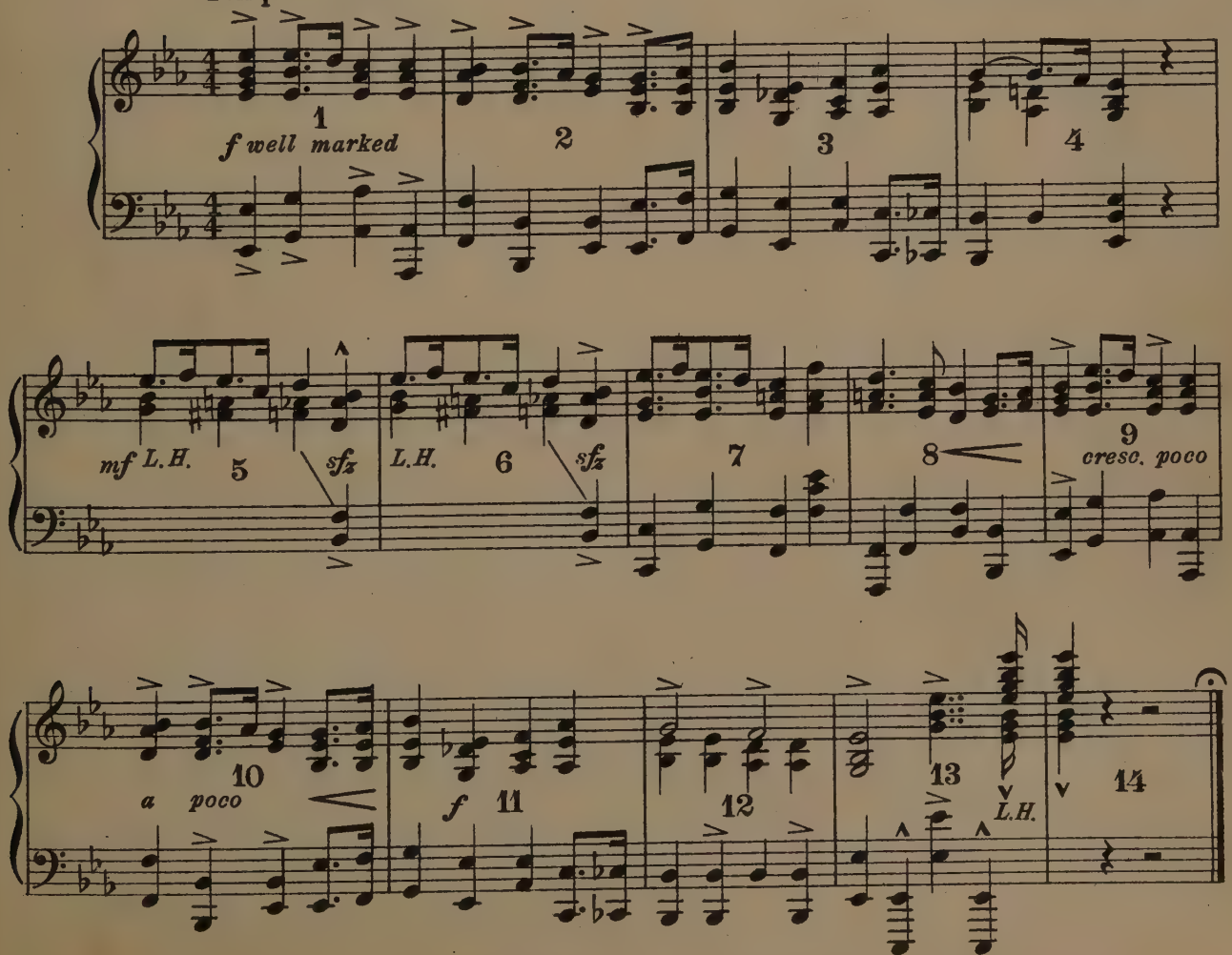
All the villagers attend the local fair. Every one is in a jolly mood and there is much joking and hilarity.

Venders of all kinds are present to sell their wares.

I. Festival

Arranged from
Traditional Sources 1924

Tempo di Marcia



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II. Meditation

References to be used in connection with this study.

Opera -
Thais . . . . . Massenet

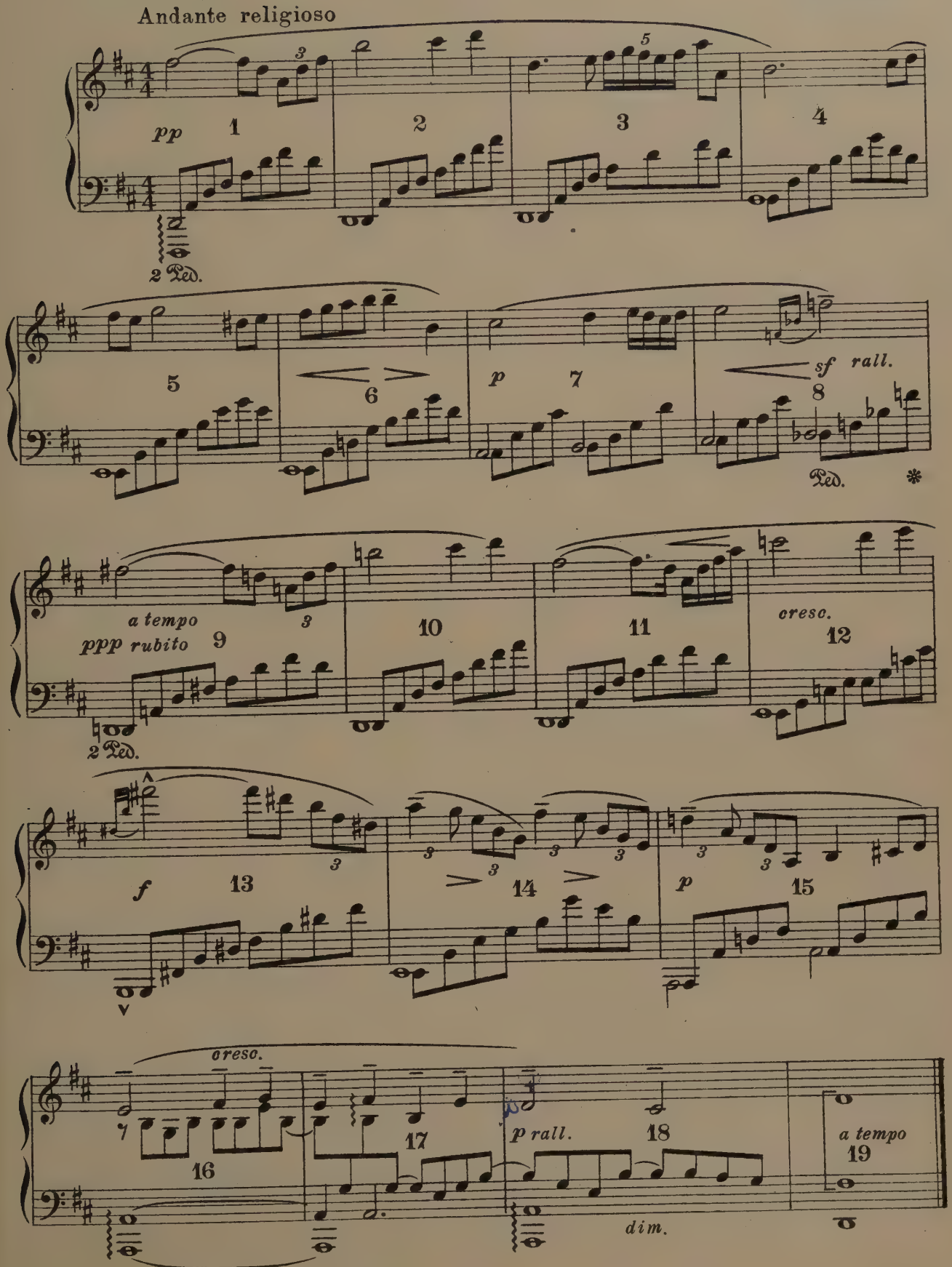
Sculpture -
Meditation . . . . . Caesar Stea
Meditation . . . . . Elsie Chord

Description-
A study in Walking.
In this study the dancer may take the part of either Thais or the monk, Athanaël . . . . . 19 meas.

II. Meditation

Thaïs

J. MASSENET



III. Triumphant Procession

References to be used in connection with this study

Opera -

Aida. . . . . .Verdi

Painting -

Thusnelda at the Triumphal. . . . . .Von Piloty

Description-

A study in Walking

The order of the procession is as follows:

I. Heralds
II. Priests and ensign bearers carrying banners, sacred vessels, and statues of the Gods
III. Troops
IV. Dancing girls carrying the treasures of the conquered
V. Radames and officers
VI. Guards with prisoners, Amonasro enters last
VII. Finale

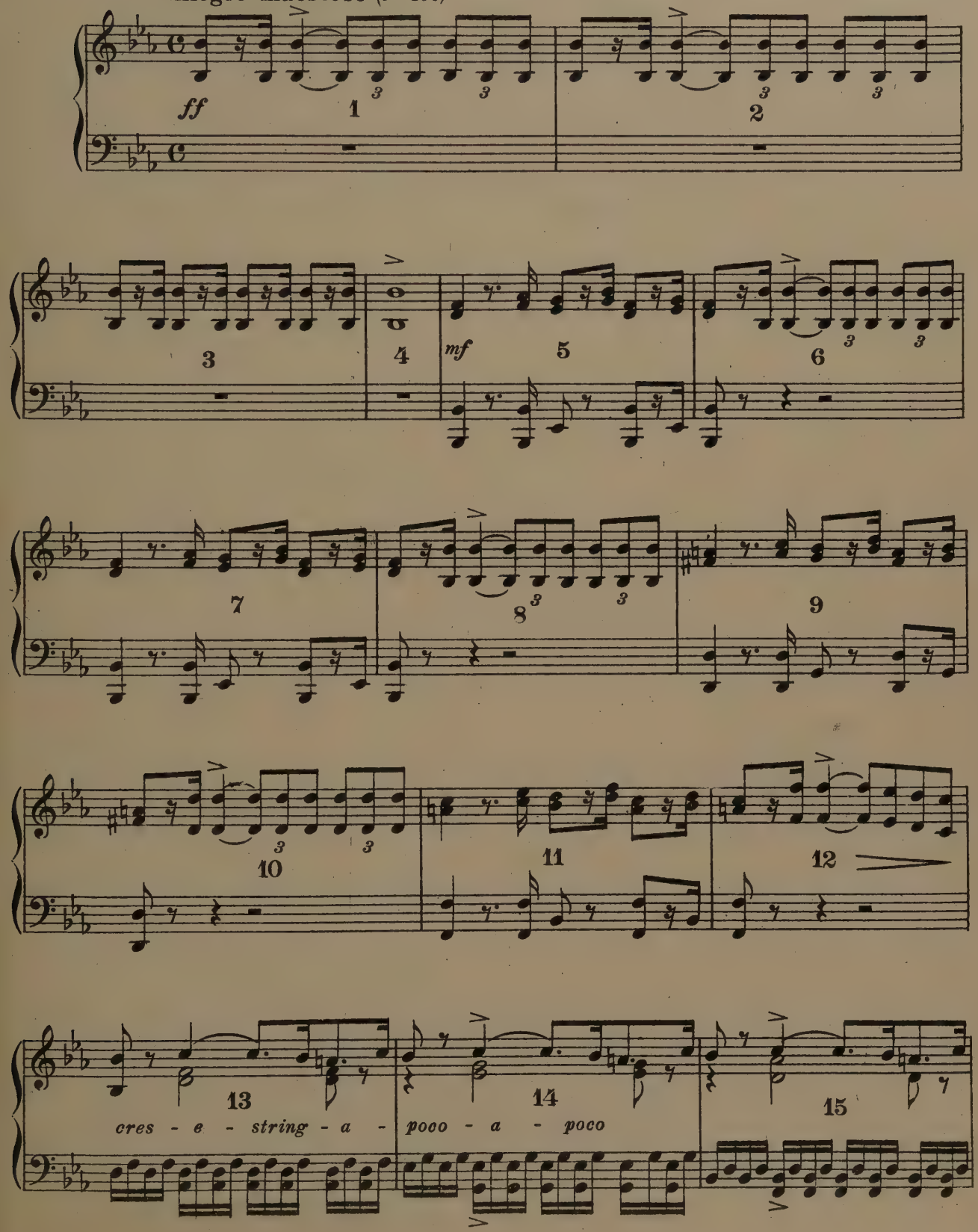
III. Triumphant Procession

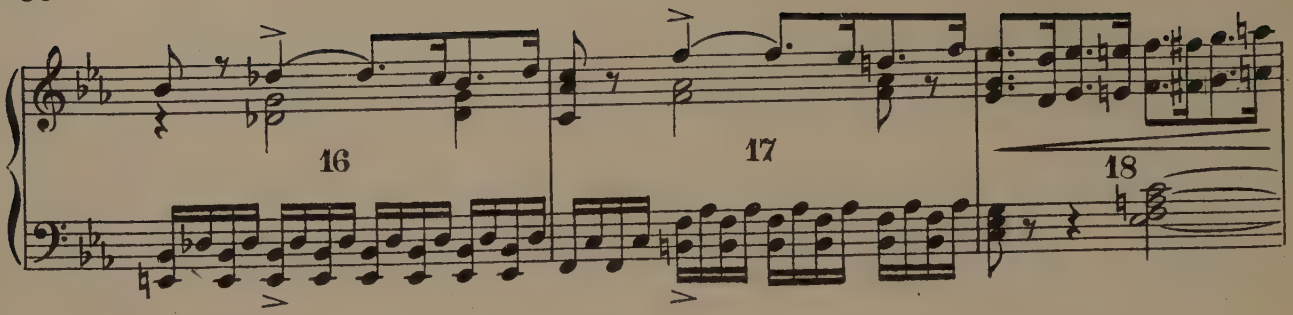
Aida

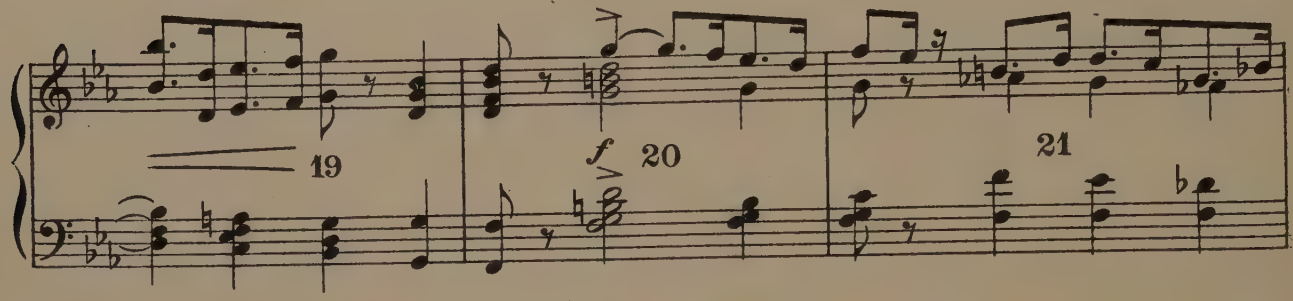
I. Trumpeters - Heralds

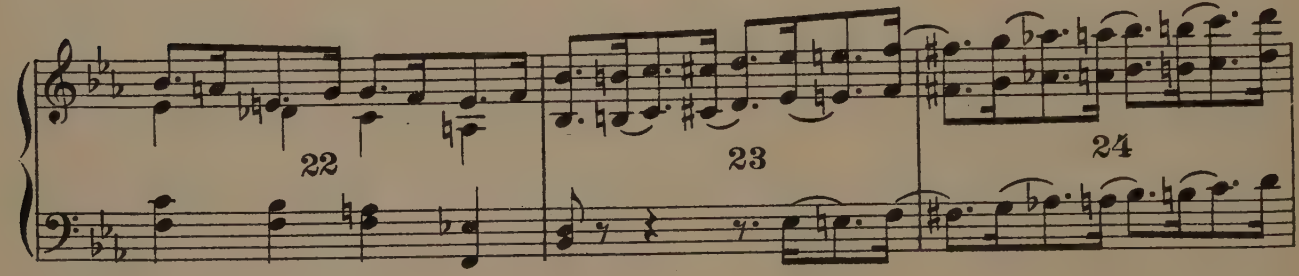
Allegro maestoso (♩ = 100)

VERDI

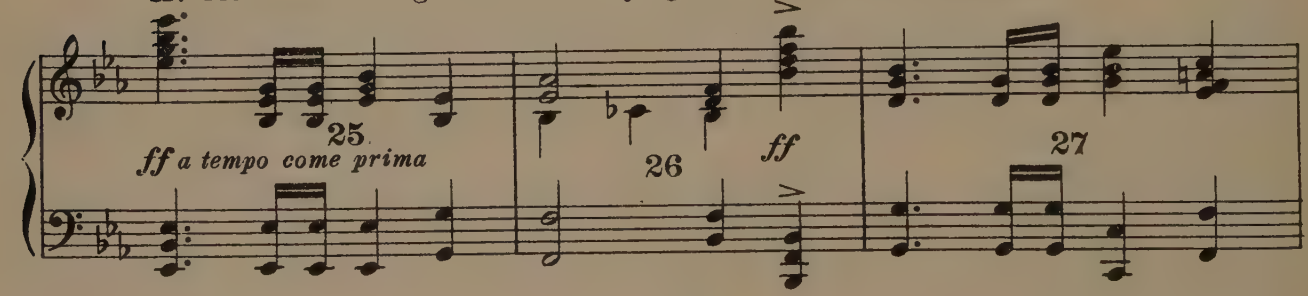


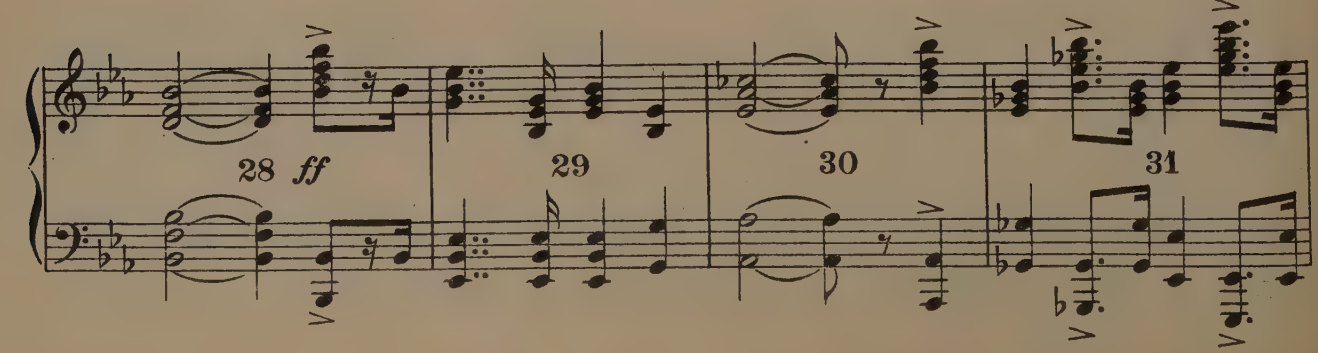


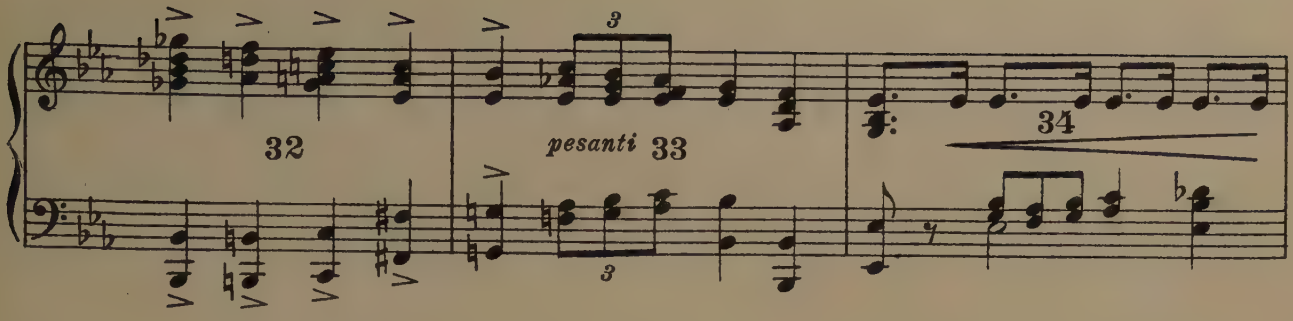




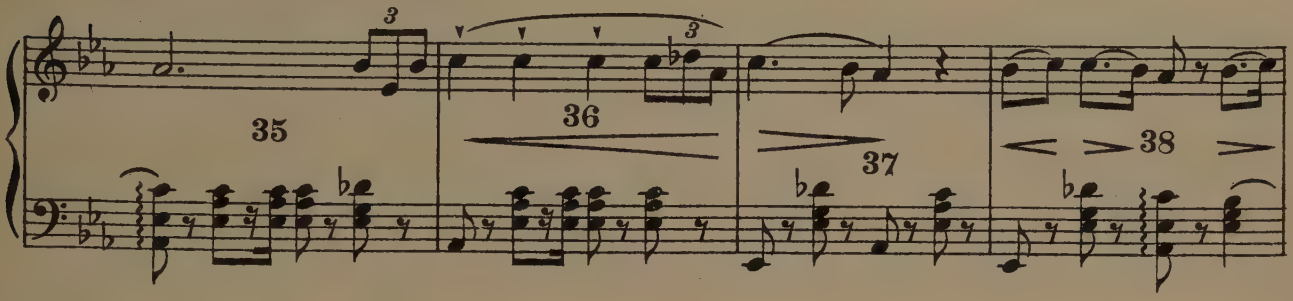
II. Priests and ensign bearers carrying sacred vessels and banners

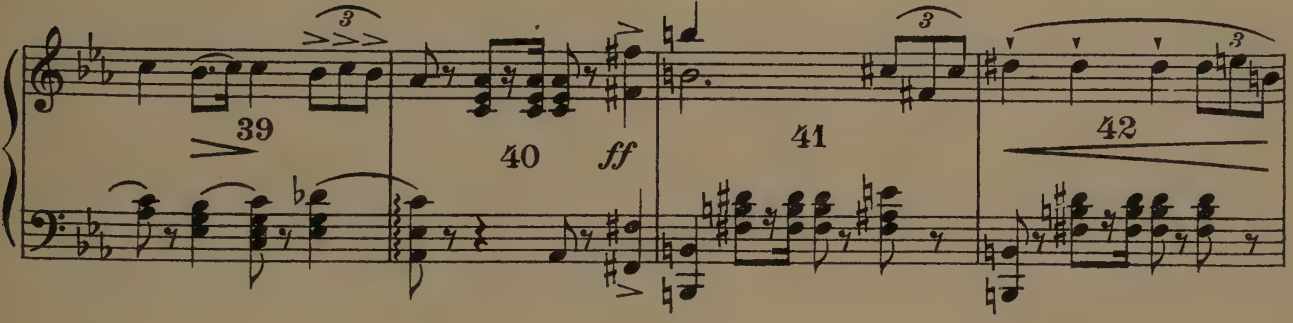


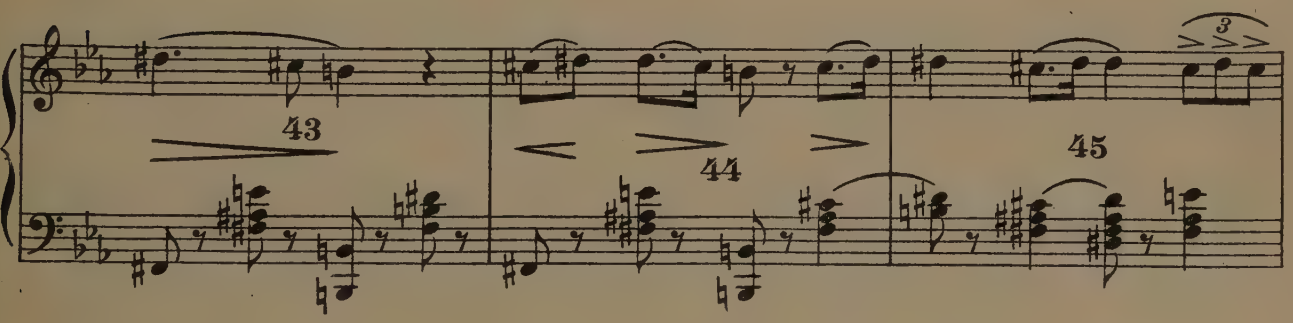


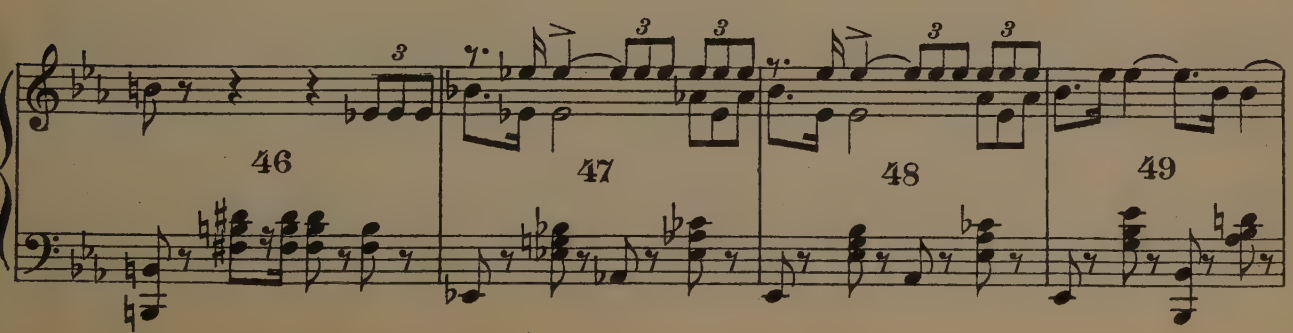


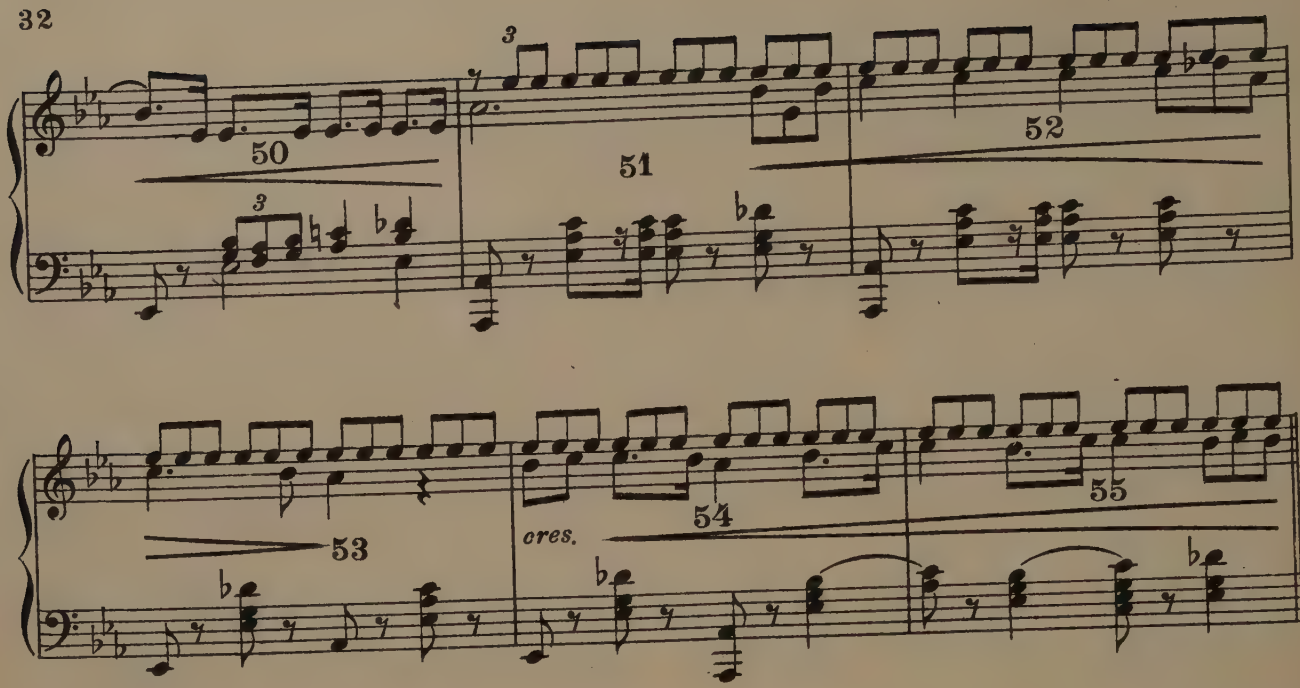
III. Entrance of Troops



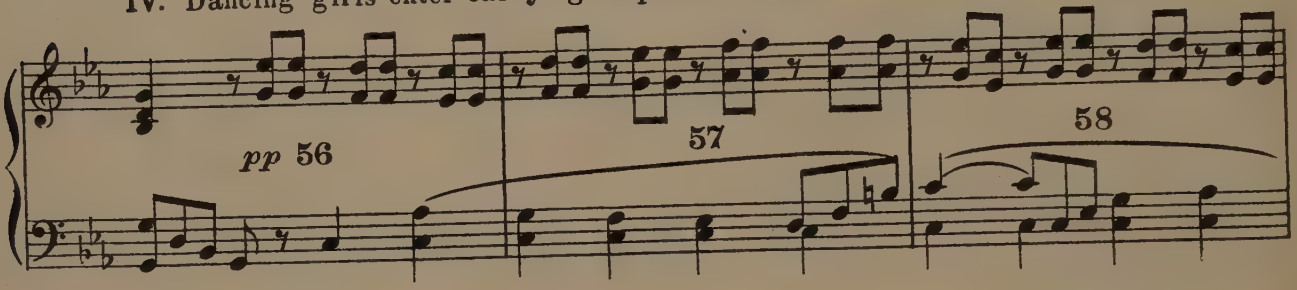


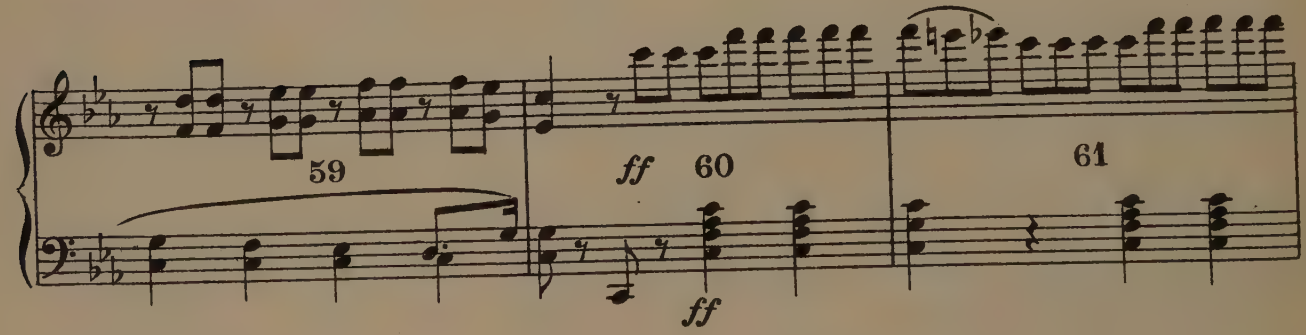


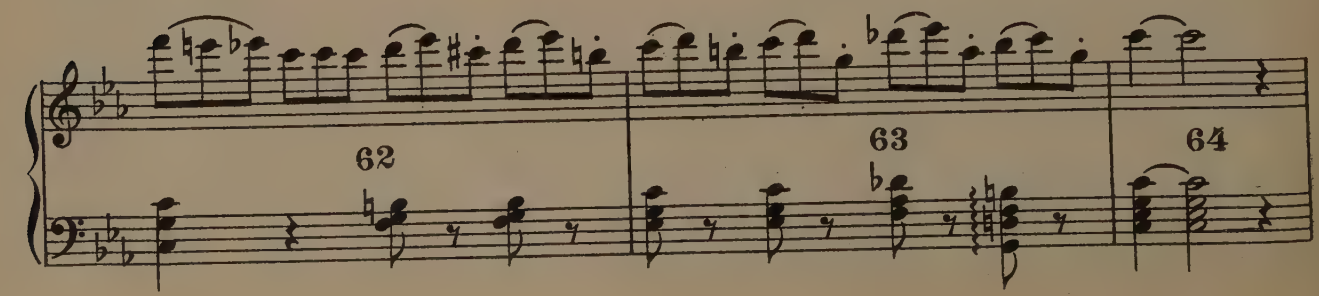




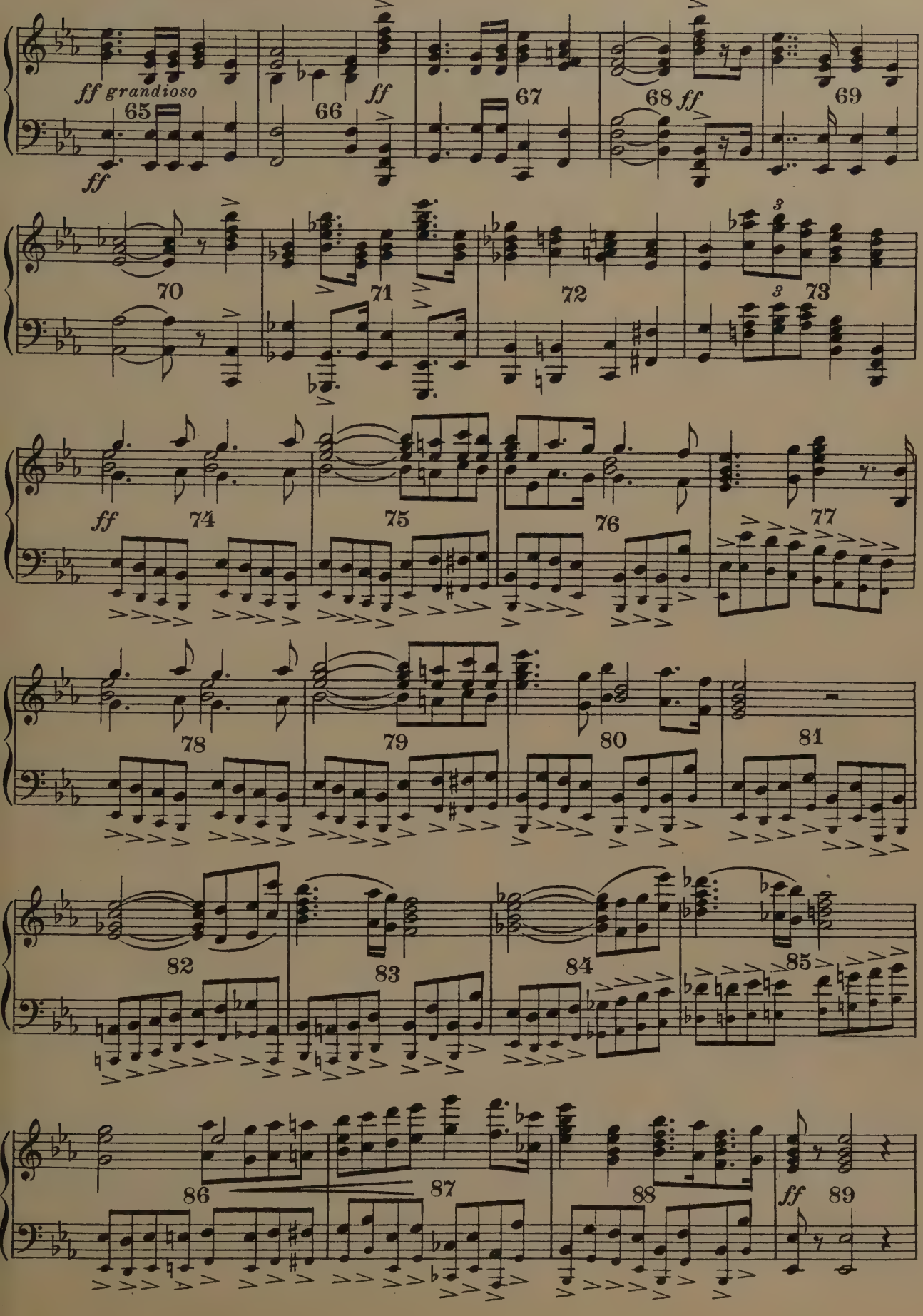
IV. Dancing girls enter carrying trophies of war

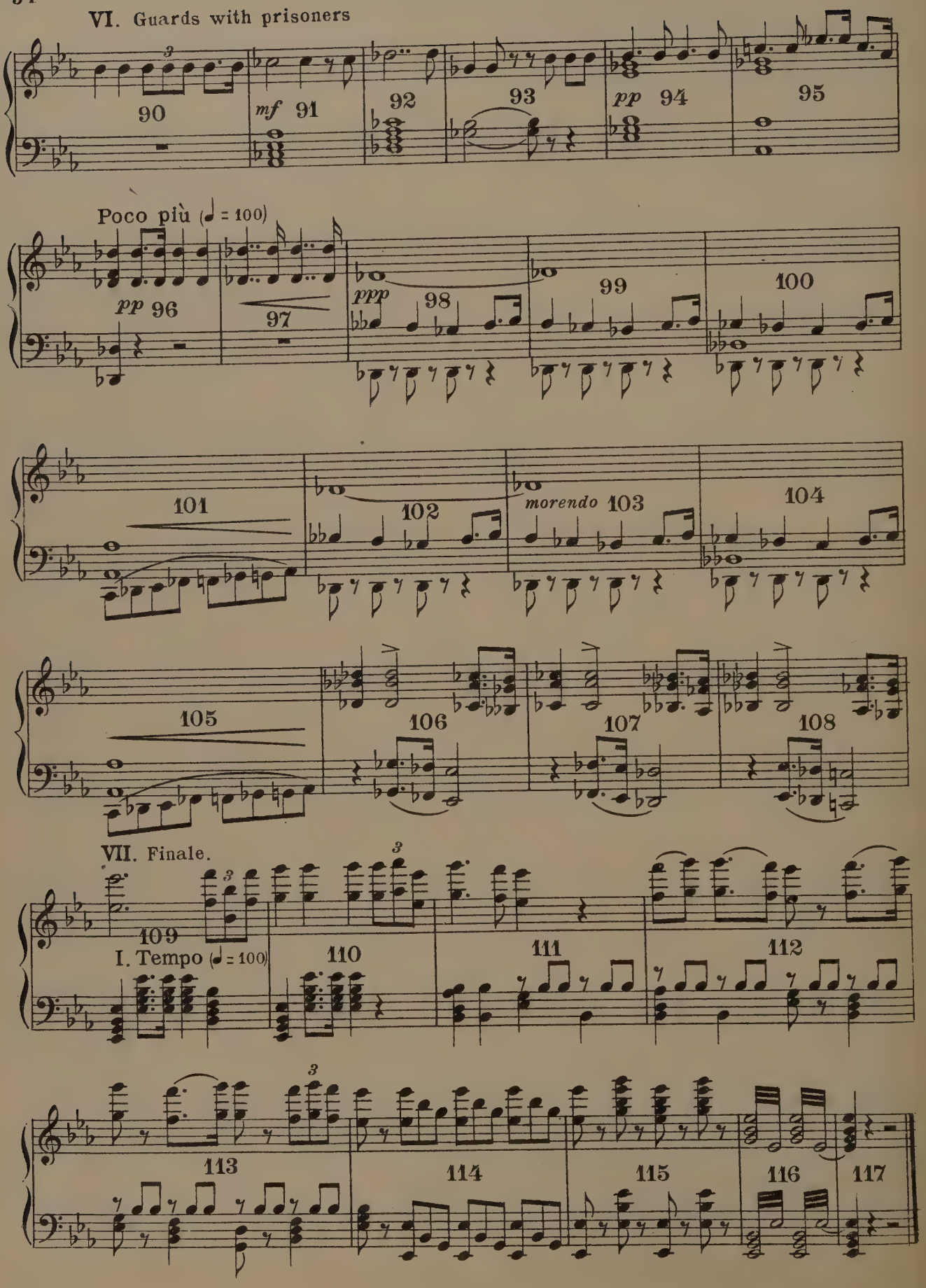






V. Enter Radames and retenue of officers




VI. Guards with prisoners
90
mf 91
92
93
pp 94
95
Poco più (♩ = 100)
pp 96
97
ppp 98
99
100
101
102
morendo 103
104
105
106
107
108
VII. Finale.
109
I. Tempo (♩ = 100)
110
111
112
113
114
115
116
117

IV. Apollo

Apollo, one of the most important and many sided Olympian divinities.

References to be used in connection with the procession.

Literature-

Myth, Ritual and Religion . . . . . .A. Lang
Proclus (in Photius Cod. 239)
Pausanius IX 10. 4
Feste der Stadt Athen. . . . . .A. Mommsen
Homeric Hymn to Apollo
Hymn to Apollo . . . . . .Keats
Song to Phoebus. . . . . .Drummond
Hymn of Apollo . . . . . .Shelley

Sculpture-

Apollo Belvidere
Apollo Kitharoedos
Apollo Sauroktonos
Lycian Apollo
Apollo of Thera
Apollo of Michaelangelo
Apollo of Tenea
Frieze of Parthenon (East and South Pediment)
Apollo. . . . . Hans Vescher

Painting-

Phoebus and Boreas. . . . . .Millet
Daphnephoria . . . . . Frederick Leighton

Descriptions-

Studies in Walking.

The chief festivals to Apollo were:

Carneia, Daphnephoria, Delia, Hyacinthia, Pyanepoia, Delphinia, Pythia, Thargelia.

Any one of the following offer excellent material for processionals.

Daphnephoria -

Held every 9th year at Thebes in Boeotia, a procession in which chief figure was a boy of good family and noble appearance, whose father and mother were living. Immediately in front of Daphnephorus, walked the nearest relatives who carried an olive branch hung with laurel and flowers, having on the upper end a bronze ball from which hung several smaller balls. Another smaller ball was placed on the middle of the branch or pole twined with purple ribbons and at lower end, saffron ribbons. These balls indicated sun, stars, and moon; ribbons represented the days of the

year being 365 in number. Daphnephorus, wearing a golden crown or wreath of laurel, richly dressed and partly holding pole was followed by chorus of maidens carrying suppliant branches and singing a hymn to the god. Daphnephorus dedicated a bronze tripod in temple of Apollo.

Pausania (IX. 10. 4) mentions the tripod dedicated by Amphitryon when his son Heracles was Daphnephorus.

Delia-

Festival every 5 years at the great panegyris in Delos. (Homeric Hymn to Apollo 147) included athletic and musical contests, prize being branch of sacred palm. Established by Theseus on way back from Crete. Celebration fell into abeyance, not revived until 426 B. C., when Athenians purified the island and took such a prominent part in the maintenance of Delia that it was almost regarded as an Athenian festival. (Thucydides iii. 104) Ceremonial embassies from all Greek cities were present.

Hyacinthus, a prince of great beauty was accidently killed by Apollo who was teaching the youth to throw the discus. His death was celebrated by the second most important of Spartan festivals, the Hyacynthia. It was an early summer festival lasting three days. The ceremonial started with rites of mourning for Hyacinthus and developed into rejoicings for the majesty of Apollo- great giver of light, warmth and the fruits of earth. It was in this way clearly connected with vegetation. The course of the seasons was celebrated from the youthful verdure of spring to the dry heat of summer and ripening corn.

Pyanepsia was an October festival to Apollo. A special hodge-podge was prepared and offered to the god also the eiresīonē. The latter was an olive branch (or laurel) bound with purple and white wool, round which were hung various fruits of the season, pastries, small jars of honey, oil and wine, and was called the suppliant branch. During the procession a chant was sung. (Plutarch Theseus 22)

"Eieresīonē carries figs and rich cakes,
Honey and oil in a jar to annoint limbs,
And pure wine that she may be drunken and go to sleep."

Thargelia-

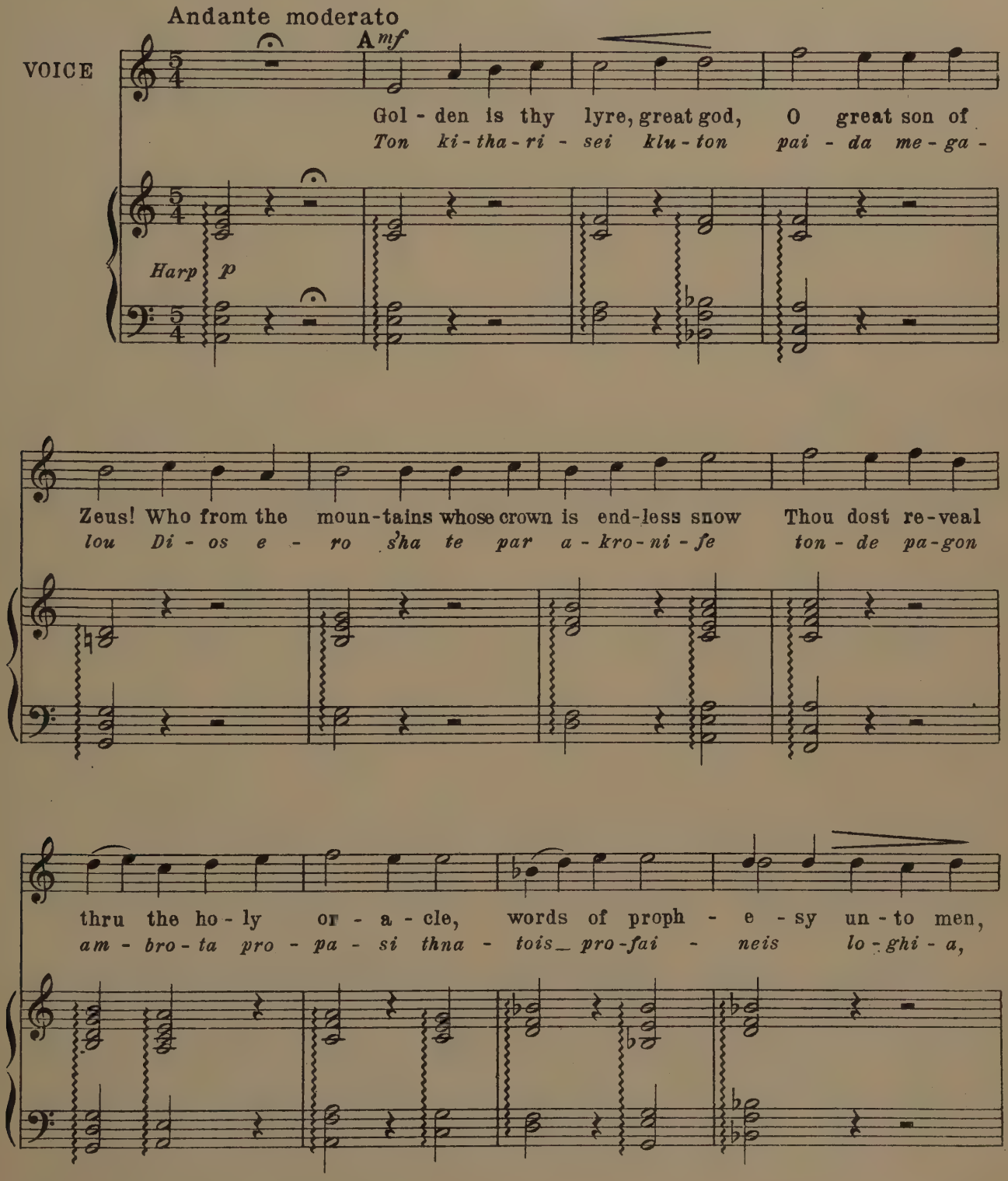
One of the chief Athenian festivals held in honor of the birthdays of the Delian Apollo and Artemis. The Thargelia (to reap land) was an agricultural festival including purifying and expiatory ceremonies. The first fruits of the earth were always offered in thanksgiving.

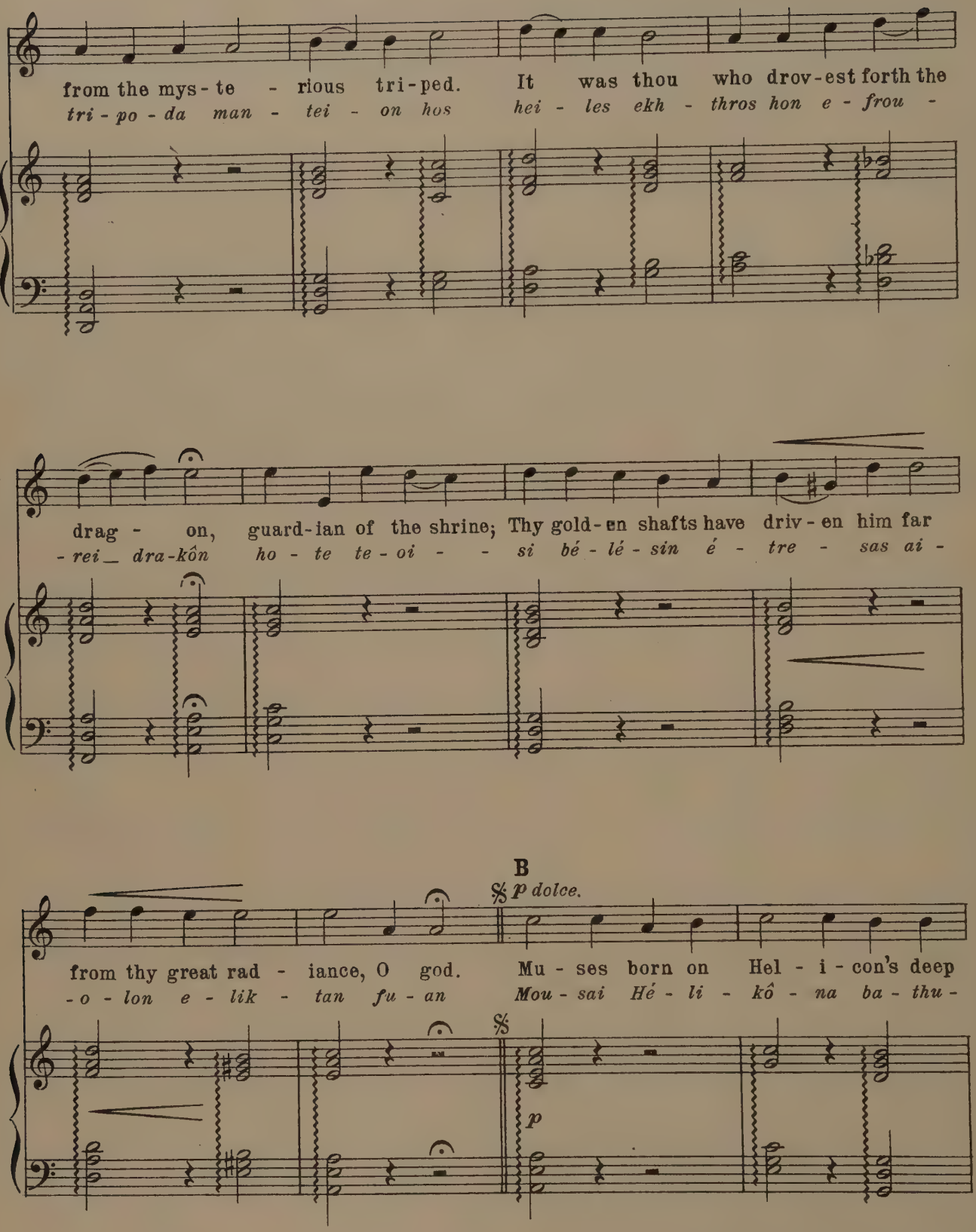
IV. Hymn to Apollo

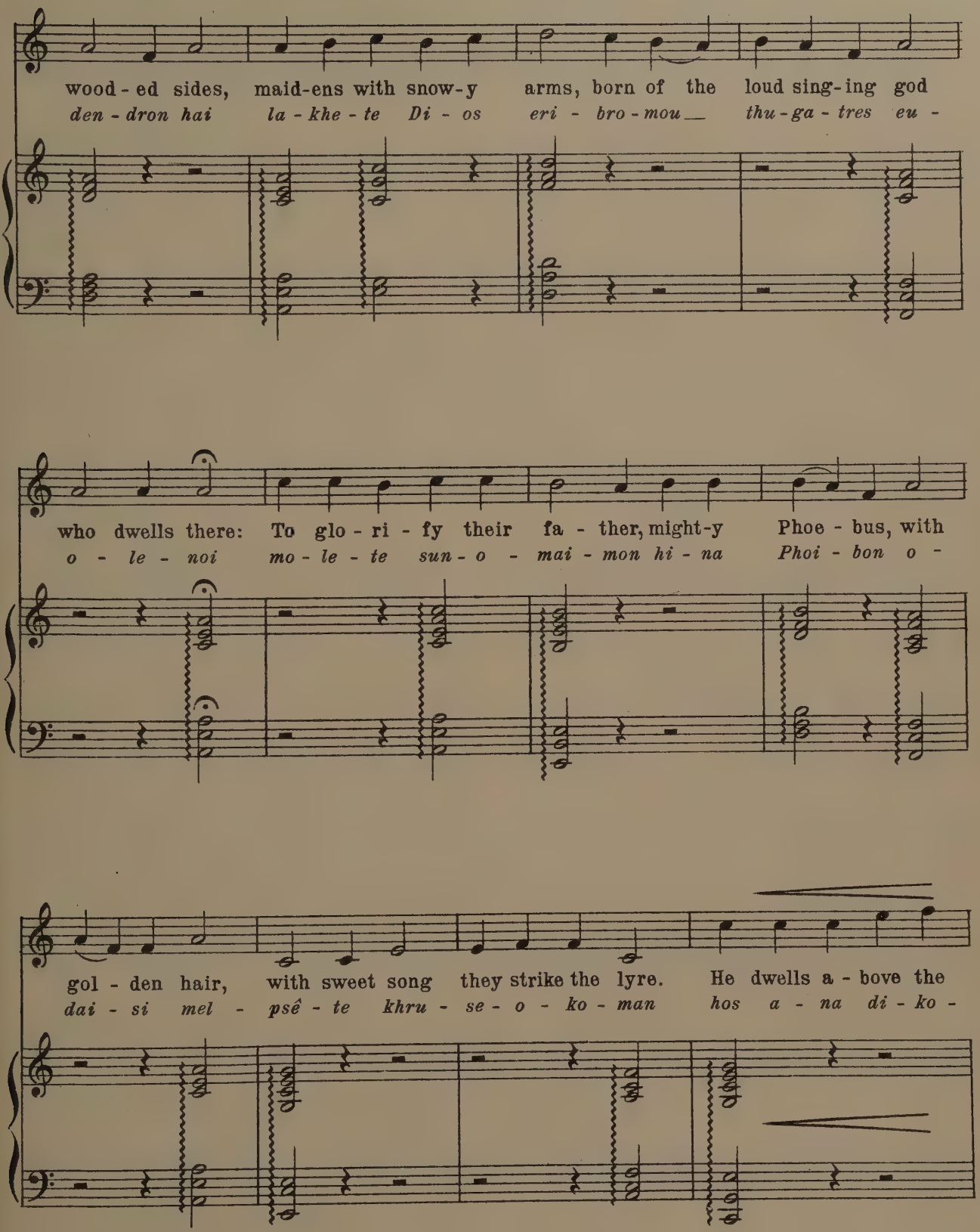
Discovered, engraved on marble, at Delphi, in May, 1893, by the French Archeological School of Athens. Composed about 278, B. C.

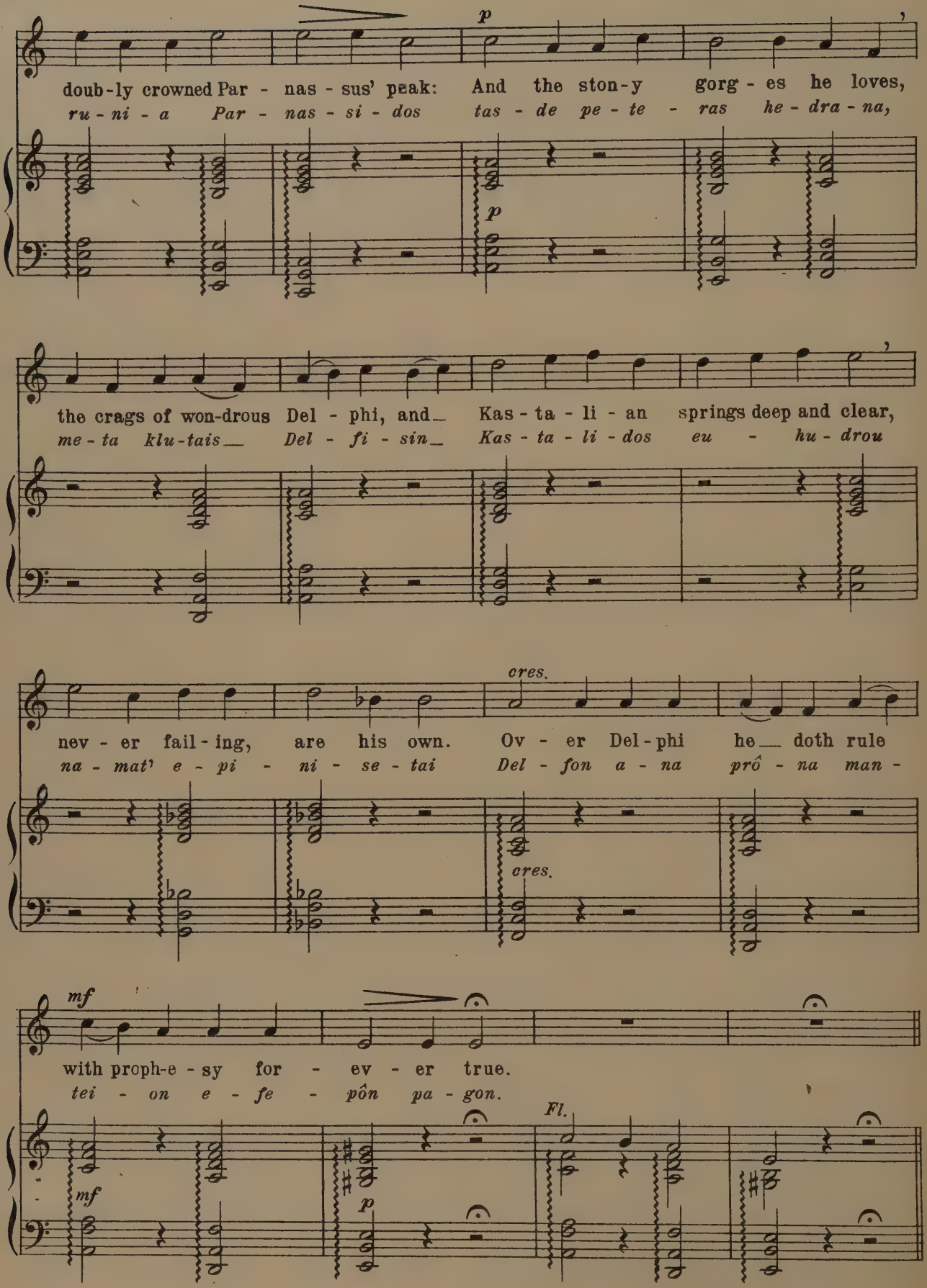
Transcribed by Théodore Reinach.
Accompaniment *(ad lib.)* by Gabriel Fauré.

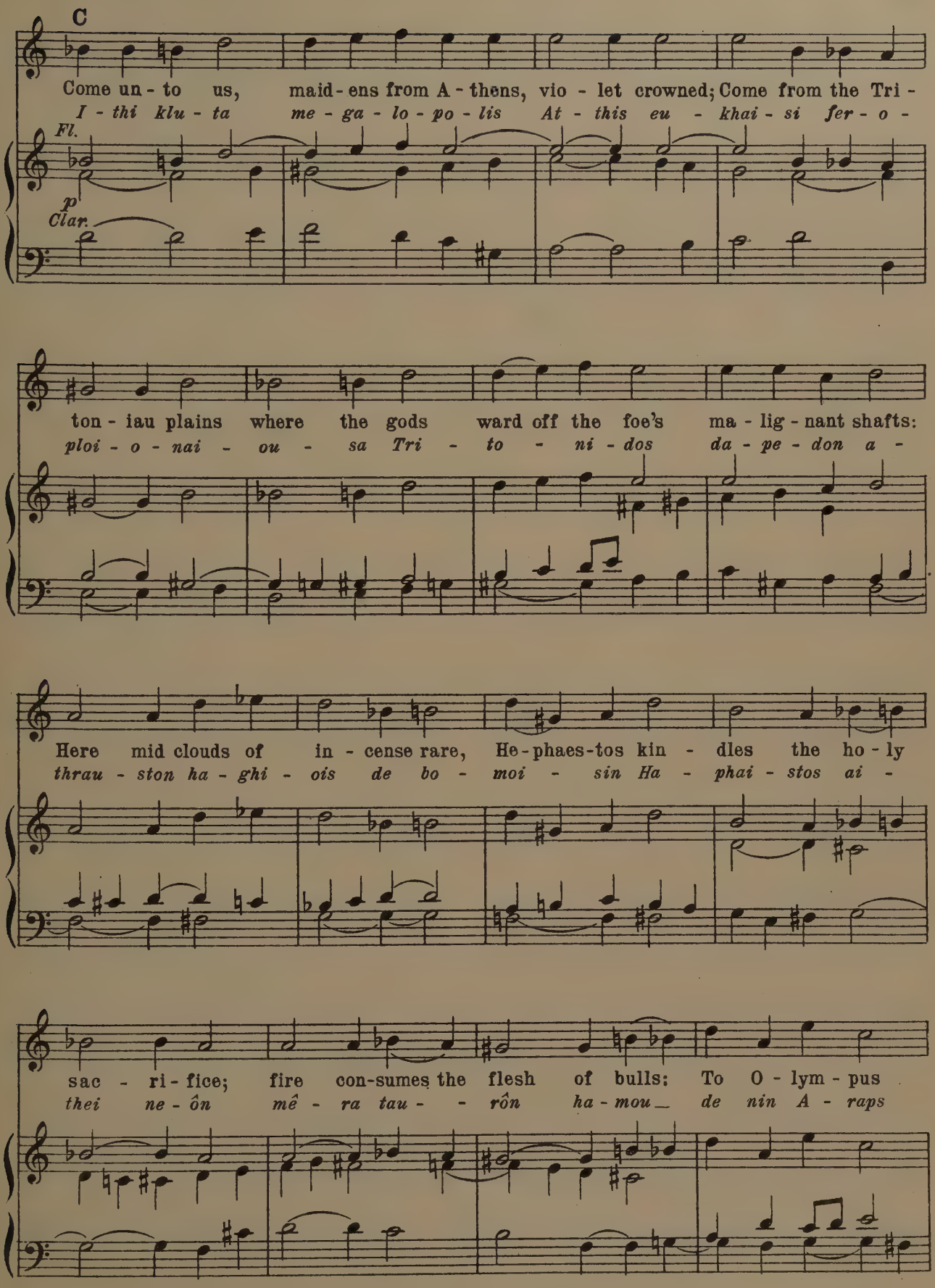
Greek Text restored by Henri Weil.
English translation by Beatrice Becker.

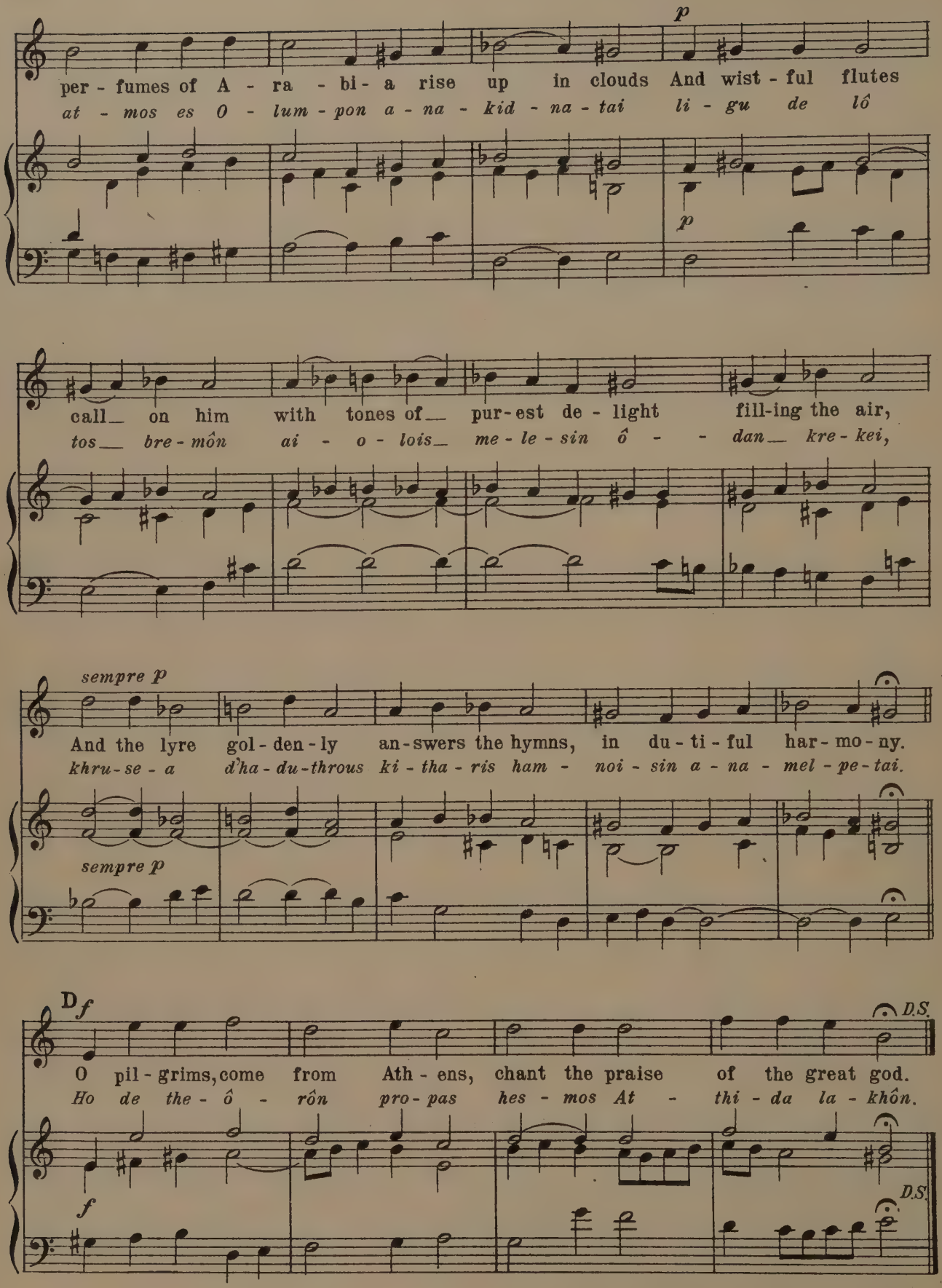



from the mys - te - rious tri - ped. It was thou who drov - est forth the
tri - po - da man - tei - on hos hei - les ekh - thros hon e - frou -
drag - on, guard - ian of the shrine; Thy gold - en shafts have driv - en him far
- rei_ dra - kôn ho - te te - oi - - si bé - lé - sin é - tre - sas ai -
B
p dolce.
from thy great rad - iance, O god. Mu - ses born on Hel - i - con's deep
- o - lon e - lik - tan fu - an Mou - sai Hé - li - kô - na ba - thu -
p


wood - ed sides, maid-ens with snow-y arms, born of the loud sing-ing god
den - dron hai la - khe - te Di - os eri - bro - mou thu - ga - tres eu -
who dwells there: To glo - ri - fy their fa - ther, might-y Phoe - bus, with
o - le - noi mo - le - te sun - o - mai - mon hi - na Phoi - bon o -
gol - den hair, with sweet song they strike the lyre. He dwells a - bove the
dai - si mel - psê - te khru - se - o - ko - man hos a - na di - ko -


p
doub-ly crowned Par - nas - sus' peak: And the ston-y gorg - es he loves,
ru - ni - a Par - nas - si - dos tas - de pe - te - ras he - dra - na,
p
the crags of won-drous Del - phi, and Kas - ta - li - an springs deep and clear,
me - ta klu-tais Del - fi - sin Kas - ta - li - dos eu - hu - drou
cres.
nev - er fail - ing, are his own. Ov - er Del - phi he doth rule
na - mat' e - pi - ni - se - tai Del - fon a - na prô - na man -
cres.
mf
with proph-e - sy for - ev - er true.
tei - on e - fe - pôn pa - gon.
Fl.
mf
p


C
Come un - to us, maid - ens from A - thens, vio - let crowned; Come from the Tri -
I - thi klu - ta me - ga - lo - po - lis At - this eu - khai - si fer - o -
Fl.
p
Clar.
ton - iau plains where the gods ward off the foe's ma - lig - nant shafts:
ploi - o - nai - ou - sa Tri - to - ni - dos da - pe - don a -
Here mid clouds of in - cense rare, He - phaes - tos kin - dles the ho - ly
thrau - ston ha - ghi - ois de bo - moi - sin Ha - phai - stos ai -
sac - ri - fice; fire con - sumes the flesh of bulls; To O - lym - pus
thei ne - ôn mê - ra tau - - rôn ha - mou_ de nin A - raps


p
per - fumes of A - ra - bi - a rise up in clouds And wist - ful flutes
at - mos es O - lum - pon a - na - kid - na - tai li - gu de lô
p
call_ on him with tones of_ pur-est de - light fill-ing the air,
tos_ bre - môn ai - o - lois_ me - le - sin ô - - dan_ kre - kei,
sempre p
And the lyre gol - den - ly an-swers the hymns, in du - ti - ful har - mo - ny.
khru-se - a d'ha - du-throus ki - tha - ris ham - noi - sin a - na - mel - pe - tai.
sempre p
D f
O pil - grims, come from Ath - ens, chant the praise of the great god.
Ho de the - ô - rôn pro - pas hes - mos At - thi - da la - khôn.
D.S.
f
D.S.

RUNNING

The following music has been selected for studies in running.

For other studies in running see also:

	Page
Bats	96
Rumor	115
Cassim	157

I. Torch Race

References to be used in connection with this study

Sculpture-
Relay----- No. 1 and No. 2 . . . . . Mc Kenzie

Description-
A study in Running.
3 runners on each side (see diagram)
Intro. 2 chords for, on your mark, get set—
(runner takes place)

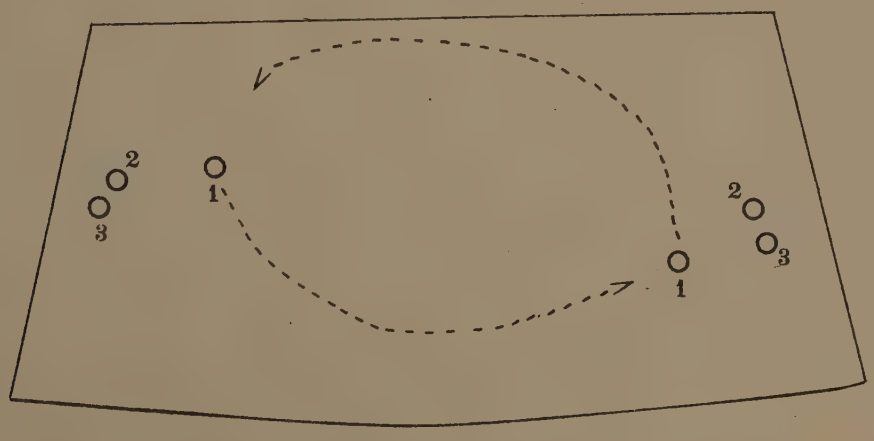
I. Go— runner starts from each side and runs around the entire course holding torch high. Second runner takes place on inside of track ready to receive torch in R. hand.

1st runner comes in on outside of track, changes torch from R. to L. hand and passes it to second runner. While the exchange is being made both run side by side for a short distance . . . . . .8 meas.

II. After a complete circuit of course, 2nd runner passes torch on to 3rd who receives it in same fashion . . . . . .8 meas.

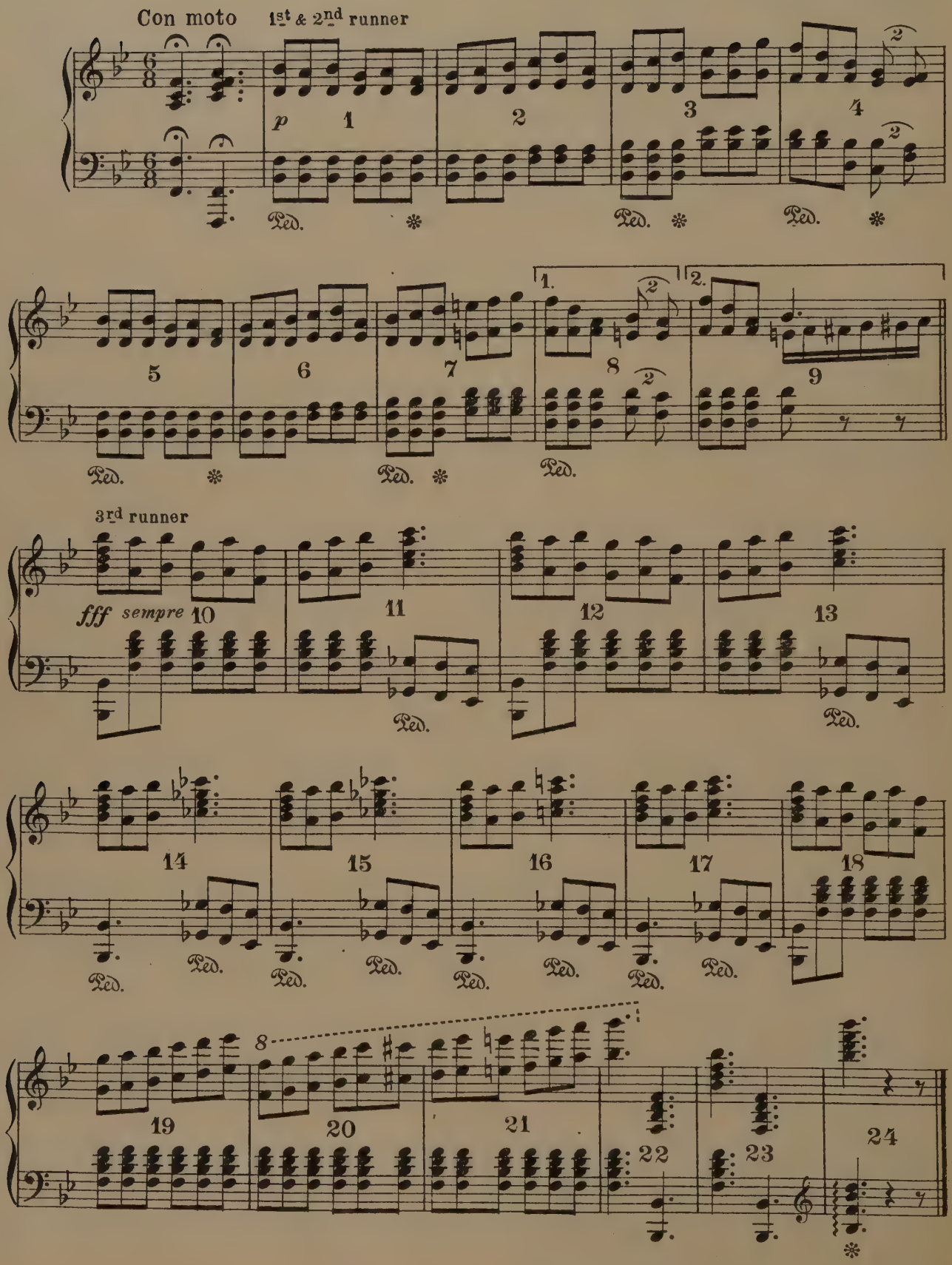
III. 3rd runner completes circuit of course and leaps to finish while other members of team cheer . . . . . .15 meas.

Torch Race



Torch Race

BENJAMIN GODARD
Op. 107, Nº 12



II. Atalanta

Boeotian Myth.

Atalanta, a famous huntress of Arcadia, was to be obtained in marriage only by him who could out strip her in the race, the consequence of failure being death. One of her suitors, Hippomenes, was favored by Venus with a gift of three golden apples to be used in the race.

References to be used in connection with this study

Literature-

Myths of Greece and Rome . . . . . .H. A. Guerber
Hippomenes and Atalanta . . . . . .W. S. Lander
Atalanta . . . . . .Swinburne
Metam X 560. . . . . .Ovid

Sculpture-

The Sprinter . . . . . Lopez

Painting-

Atalanta's Race. . . . . .Poynter
Atalanta's Race. . . . . Guido Reni

Description-

A study in Running.

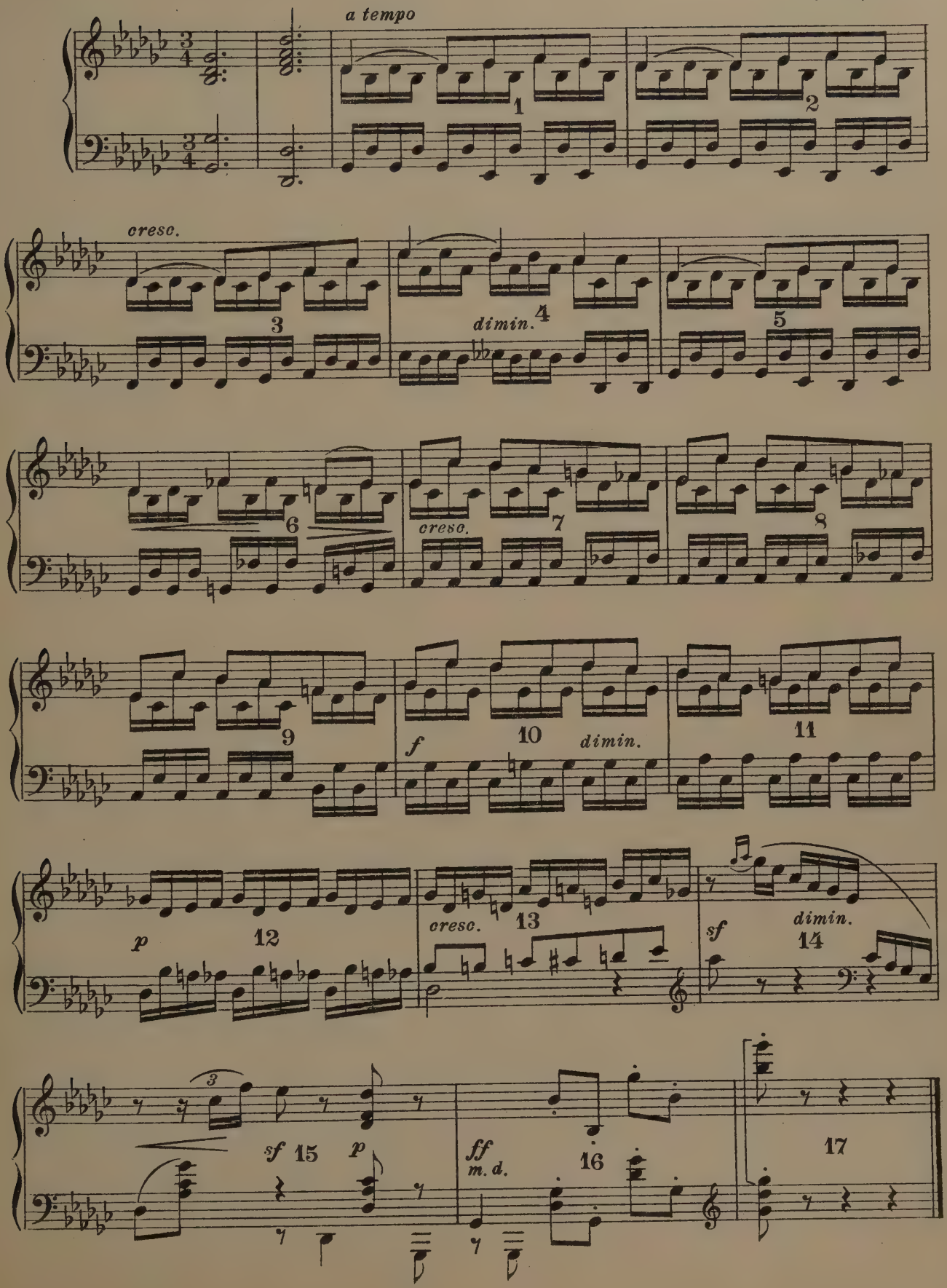
The dancer may be Atalanta or Hippomenes, or the dance may be done as duet.

They both started; he, by one stride, first,
For she half pitied him so beautiful,
Running to meet his death, yet was resolved
To conquer: soon she near'd him, and he felt
The rapid and repeated gush of breath
Behind his shoulder.
From his hand now dropt (4)
A golden apple: she lookt down and saw (4) . . . . 4 meas.
A glitter on the grass, yet on she ran.(5) . . . . . 1 meas.
He dropt a second:(8) now she seem'd to stoop: (8) . . 3 meas.
He dropt a third; and now she stoopt indeed: (12) . . 4 meas.
Yet, swifter than a wren picks up a grain
Of millet, rais'd her head: (13) it was too late, . . . 1 meas.
Only one step, only one breath, too late.
Hippomenes had toucht the maple goal
With but two fingers, leaning pronely forth. (14). . . 1 meas.
She stood in mute despair; the prize was won.
Now each walkt slowly forward, both so tired,
And both alike breathed hard, and stopt at times.
When he turn'd round to her, she lowered her face
Cover'd with blushes, and held out her hand,
The golden apple in it. (15) (16) (17) . . . . . 3 meas.

W. S. Landor.

Atalanta

GODARD
Op. 53, № 1



III. Apparitions

References to be used in connection with this study

Literature-

Song of the Little Hunter . . . . . .Kipling

Sculpture-

Daphne. . . . . .Jenkins

Psychology-

Expression of Emotions in Man and Animals . . Darwin
Fear ..... Chap. XII
Social Psychology . . . . . .Mc Dougall
Fear ..... Page 49

Description-

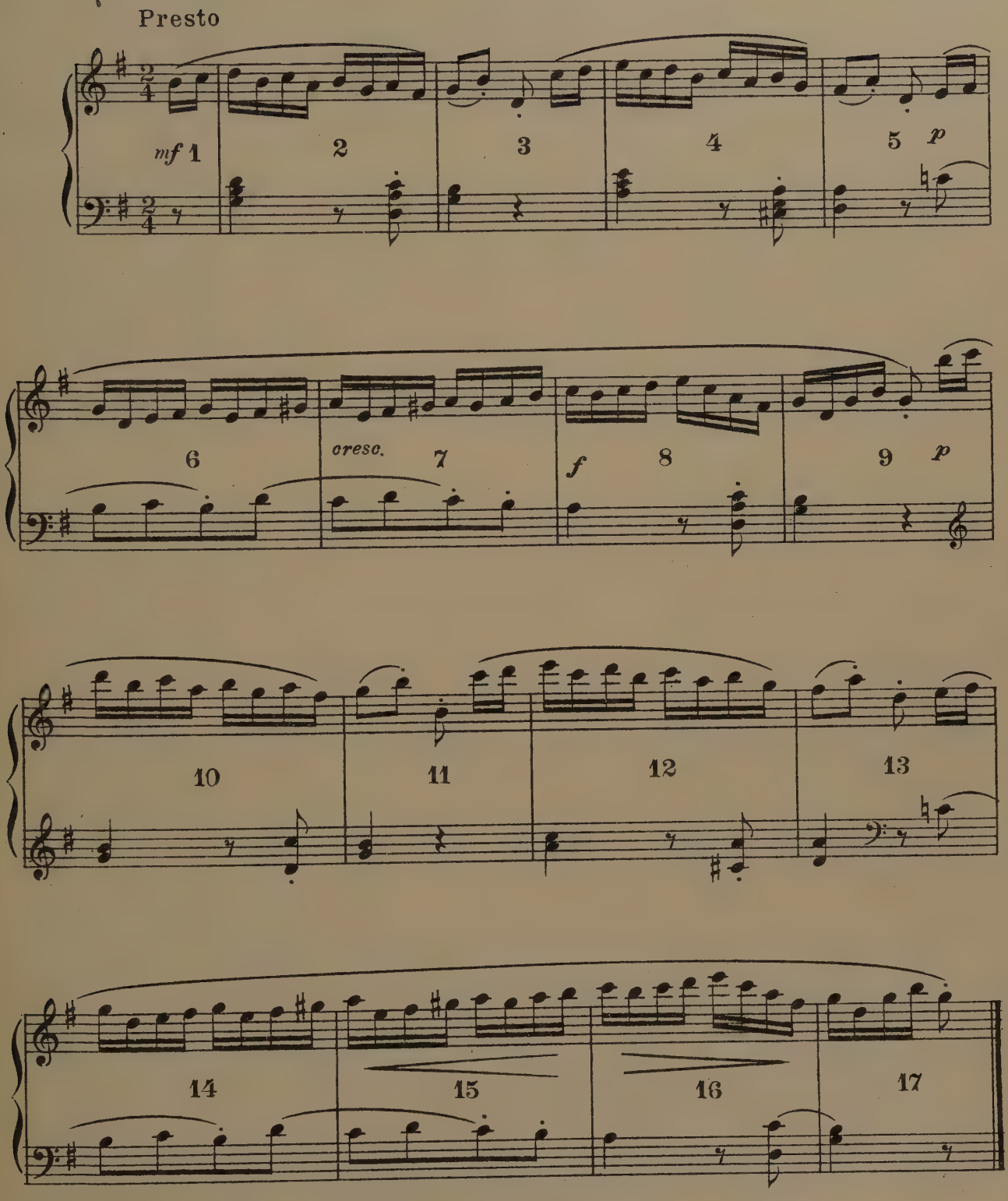
Study in Running and Relaxation.

Dancer enters from U. L. running away in fright during 1st phrase (from 4th count in measure 1 to 4th in measure 3.)
Turns and runs from this direction on 2nd phrase.
Turns and runs in circle (6) to (10). . . . . .9 meas.
Again pursued runs from U. L. to D. R. 4th phrase.
Turns and runs from D. R. to D. L. 5th phrase. . . . . .4 meas.
Turns and runs as if completely surrounded and bewildered (14)(15) 2 meas.
Continues turning in place sinking down in a heap on floor as if exhausted, head buried in arms as if wishing to shut out the apparition (16)(17) 2 meas.

III. Apparitions

Gypsy Rondo
J. HAYDN

Presto



SKIPPING

References to be used in connection with the Skip.

Literature-

Joy of the Hills . . . . . Edwin Markham
Poems of Joy. . . . . .Walt Whitman

Sculpture-

Dancing Women. . . . . Prahar
The Joy of the Waters . . . . . Frishmuth
The Joy of Life . . . . . .Leonard Craske
Folie de Printemps . . . . . Pierre Delannoy
The Dancers. . . . . Frishmuth
L'Extase . . . . . Frishmuth
The Bubble . . . . . Frishmuth
Anitra's Dance . . . . . .C. Mac Neil
Spring Song. . . . . .C. Mac Neil
Water Sprite. . . . . .Leo Lentelli
Wind Figure. . . . . A. Wright
Desire. . . . . .Bingham
Dancing Naiad . . . . . A. Calder

Psychology-

The Emotions . . . (page 44). . . . Lange-James

For other studies in skipping see also:

	Page
Skip of the Boys in Marche Slave	171
Diana	72
Girls' entrance in Bacchanale.	144
Rumor.	115

Descriptions.

The following music, I, II, III, IV, V, VI, has been selected because of its marked skipping rhythm. The references are to be used for themes for the skip. For example, in III.

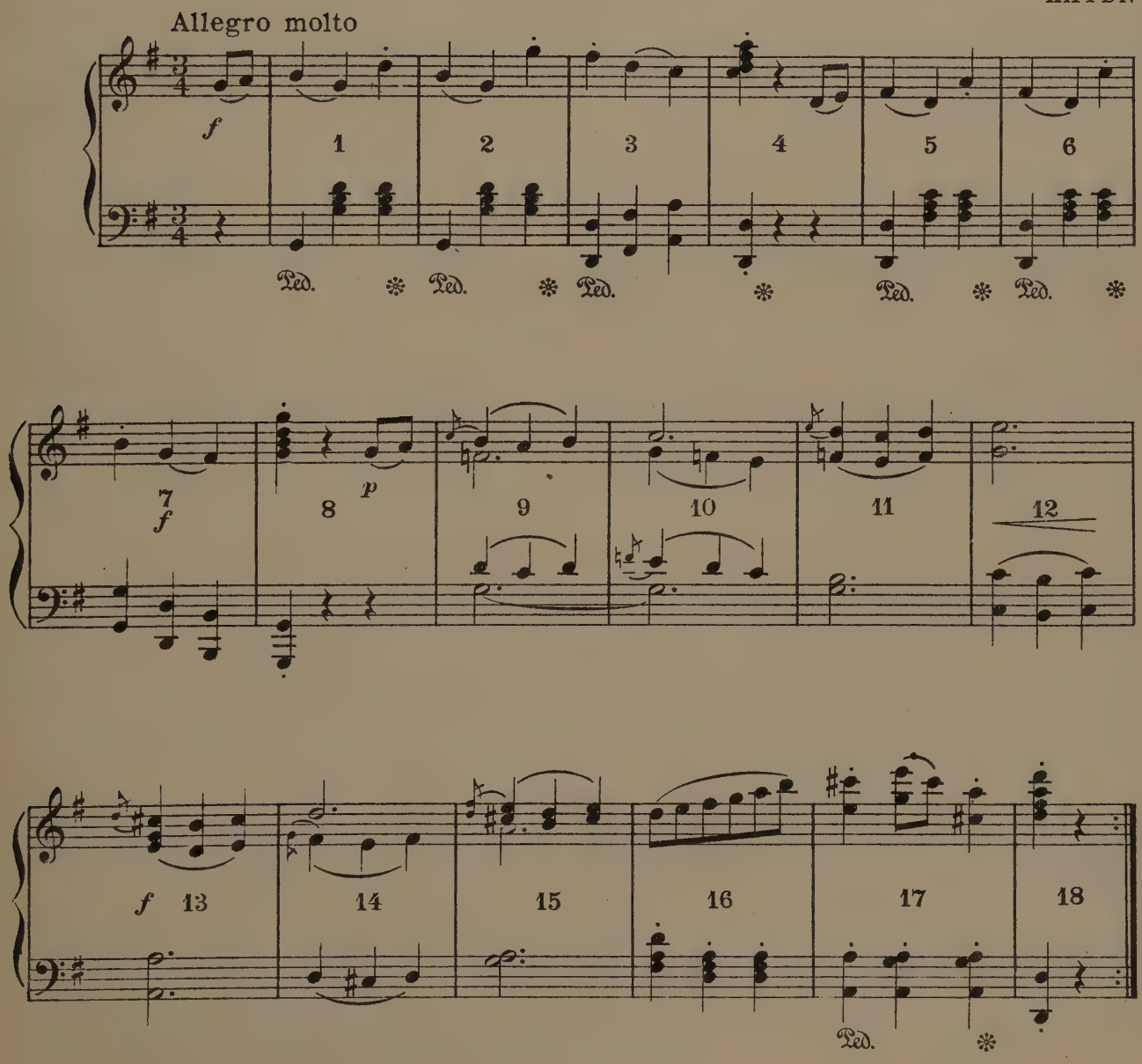
III. Greeting

Dancer skips forward in joyous greeting to the rising sun (position in statue "The Joy of Life") Finish (Position statue "L'Extase"). . . . . .20 measures

I. Dancing Naiad

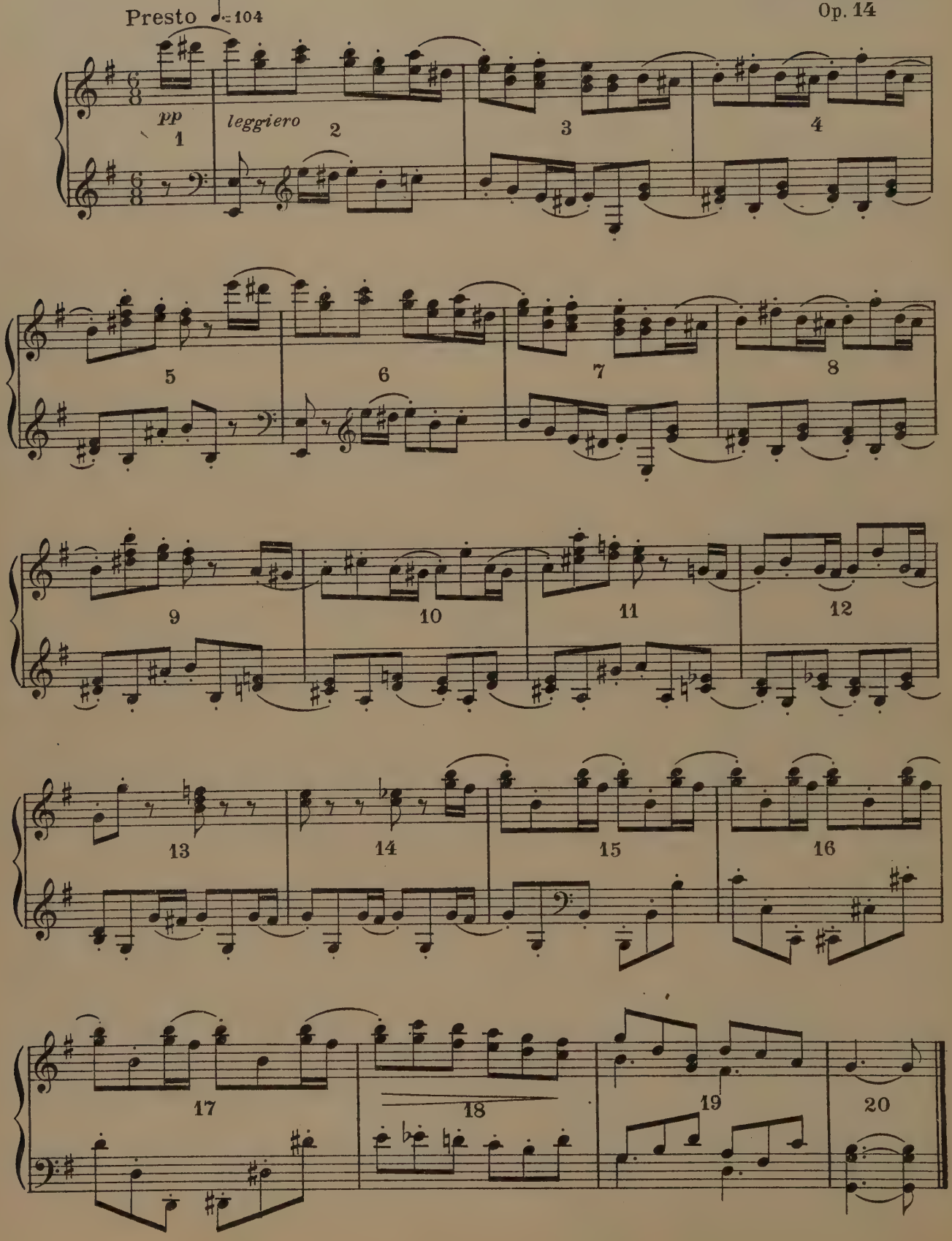
Symphony Nº 6

HAYDN



II. Spring Song

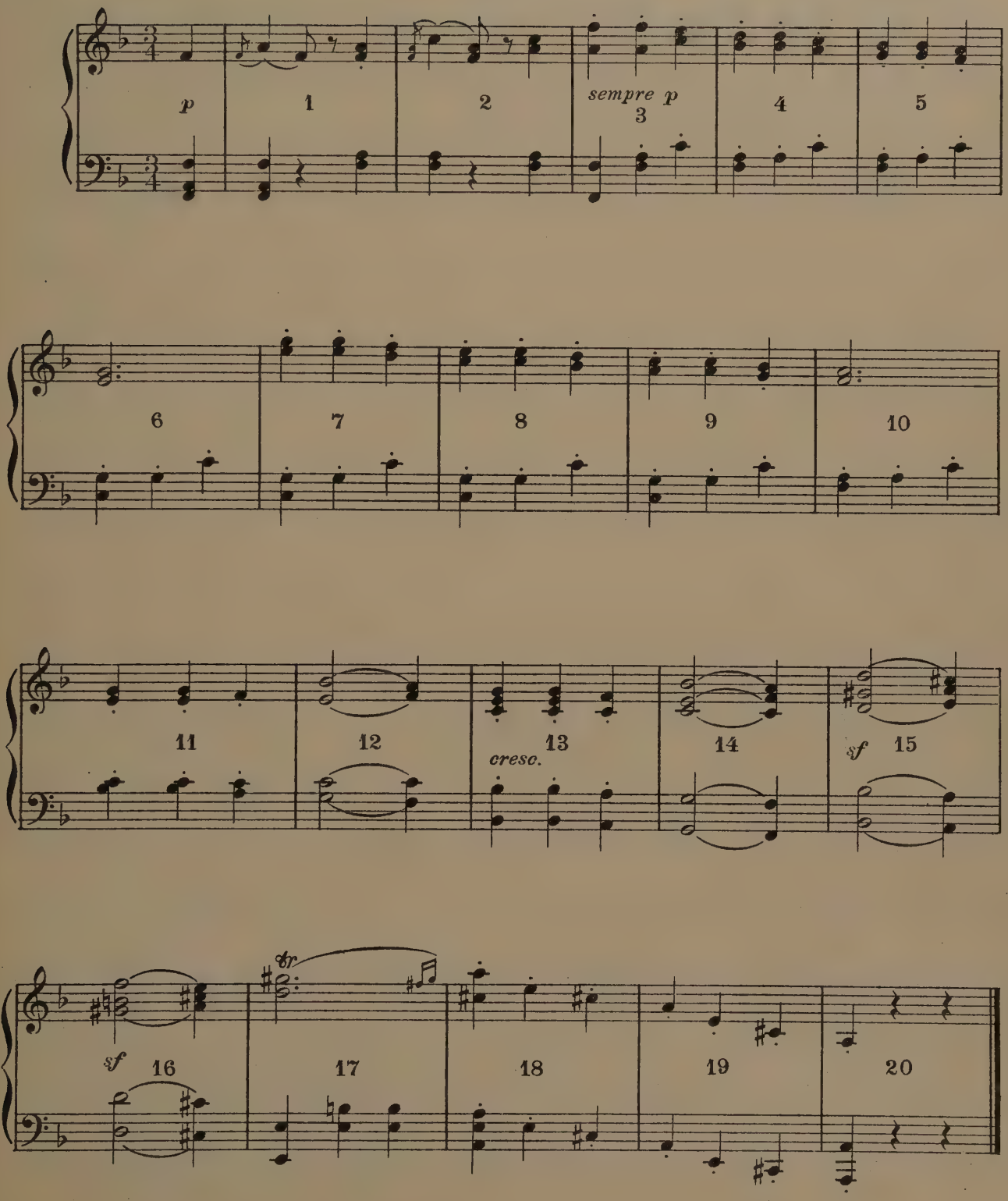
F. MENDELSSOHN
Op. 14



III. Greeting

7th Symphony

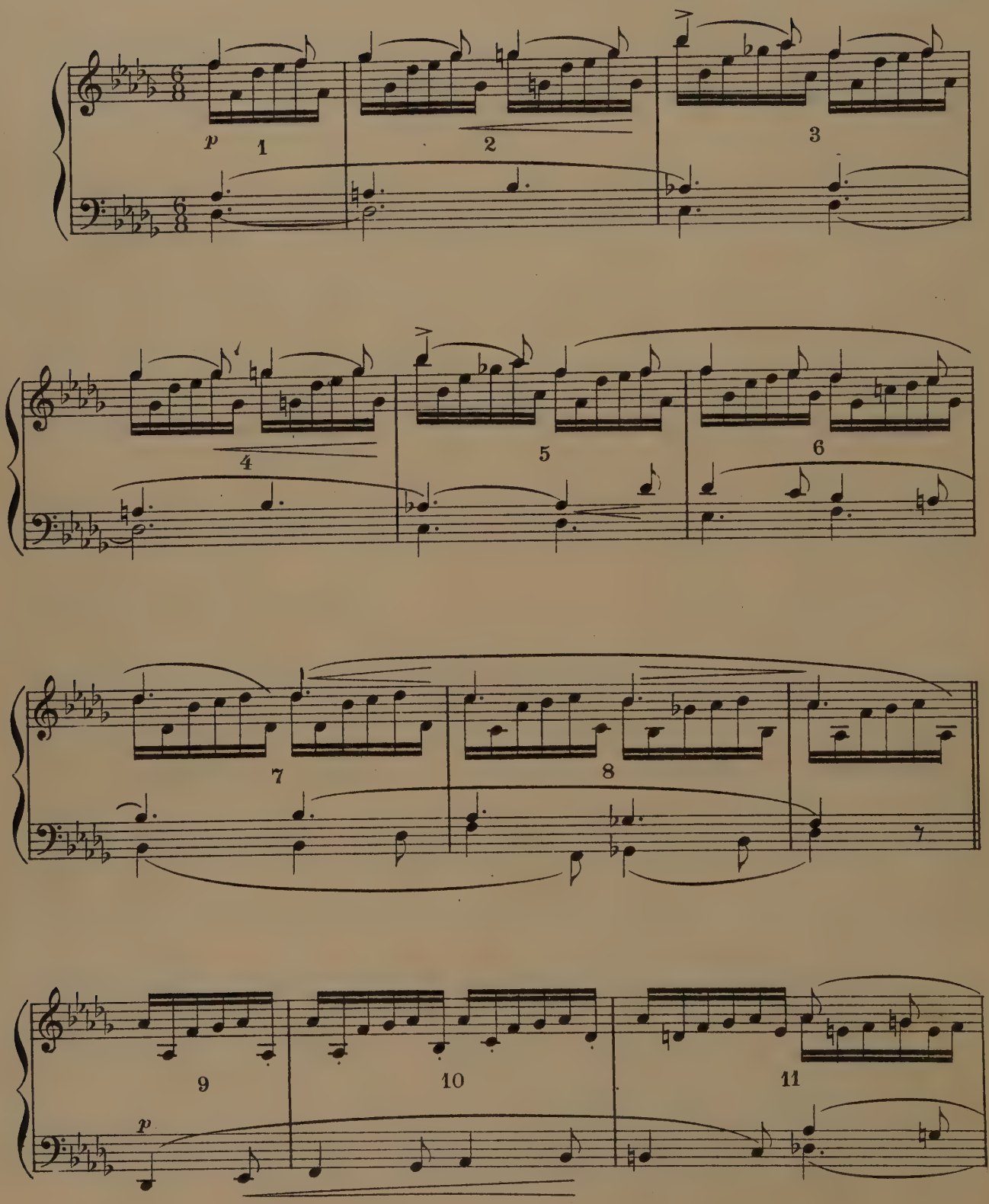
L. van BEETHOVEN
Op. 92

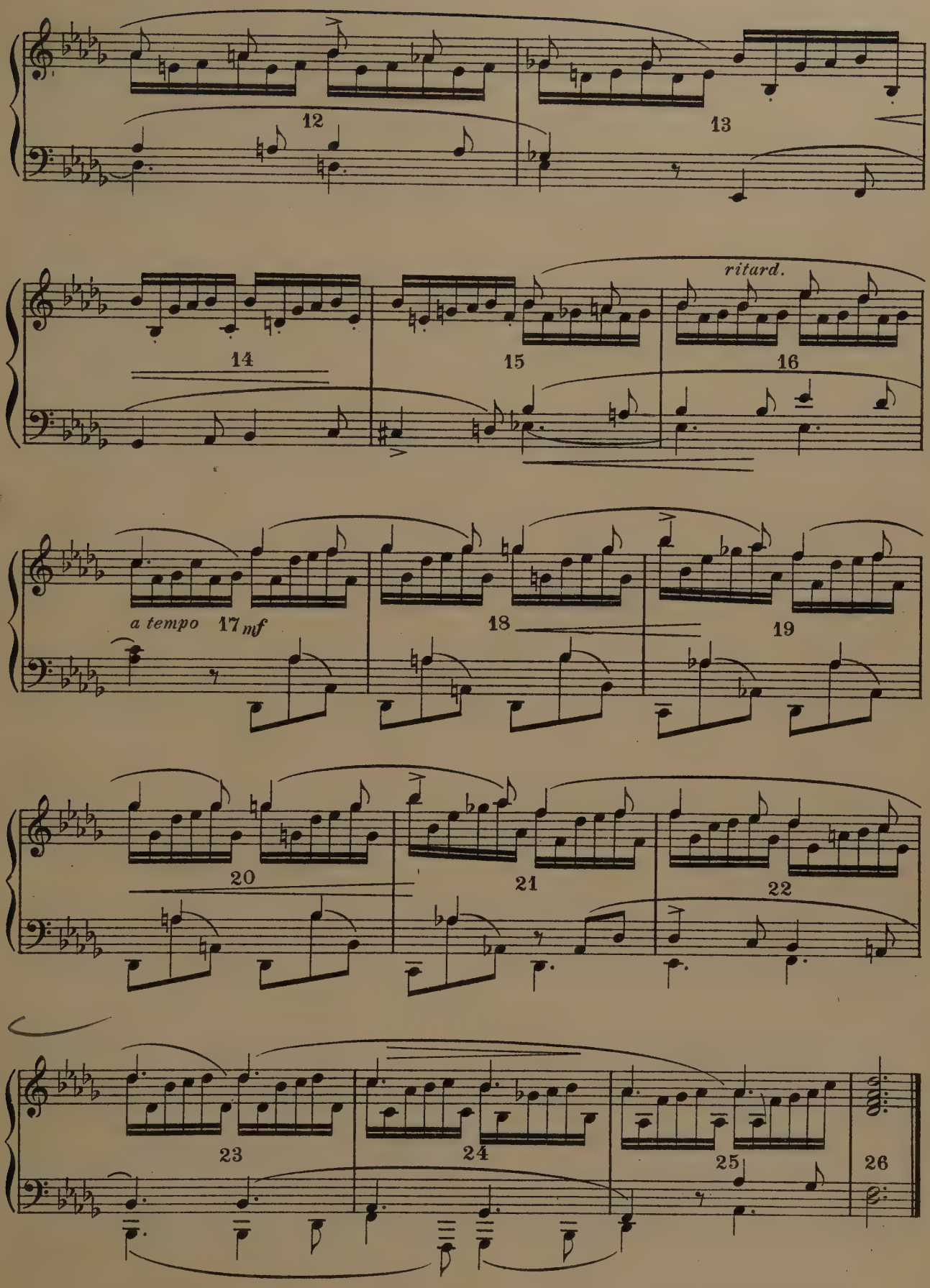


IV. Soaring

Aufschwung

SCHUMANN

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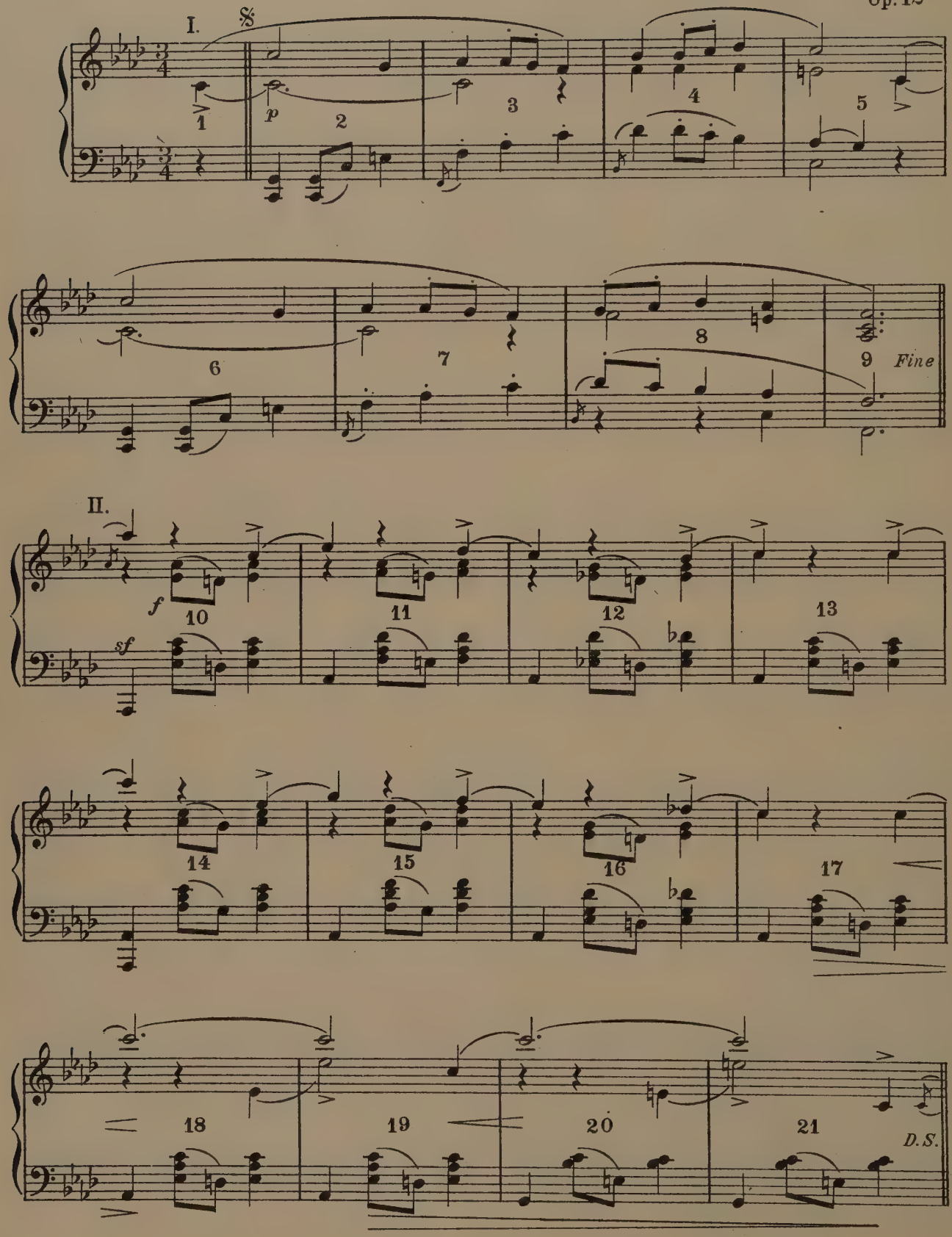
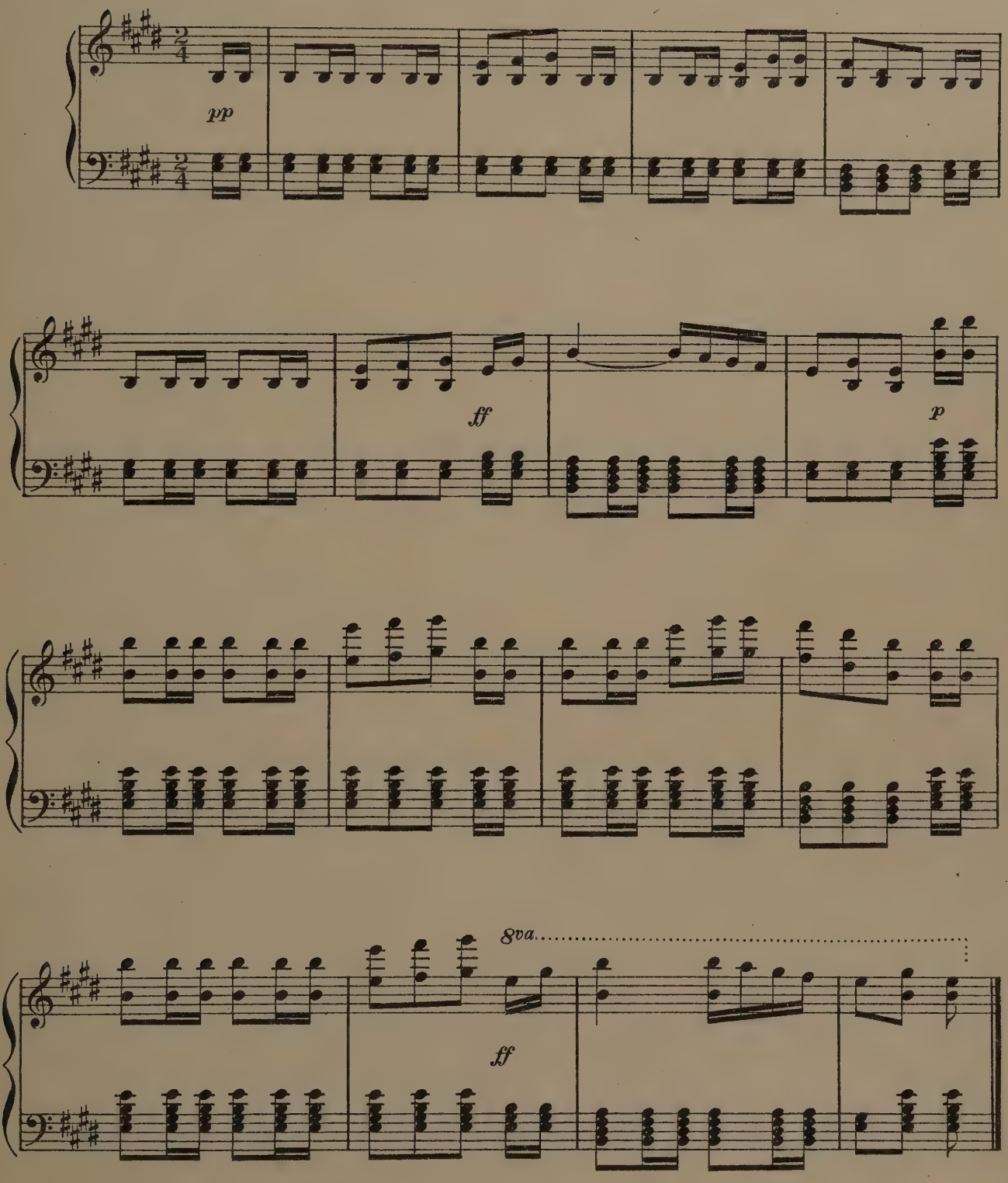
V Dancing Woman

SCHUMANN
Op. 12



VI. Triumph

From the Opera Wilhelm Tell
by
ROSSINI



LEAPING

The following music has been selected because of its marked leaping rhythm.

For other studies in Leaping see also

	Page
Diana	72
The Storm	75
Bacchanale	144

I. Warriors

Description-

A study in Leaping.

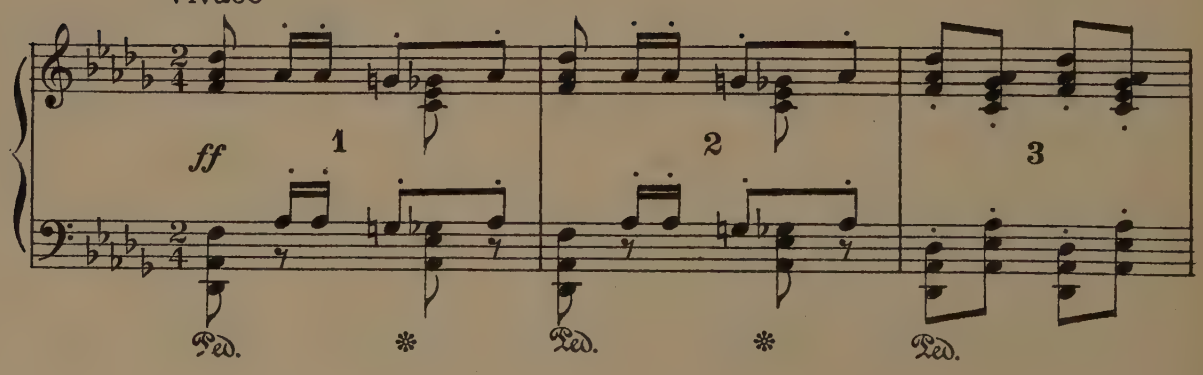
Introduction - March . . . . . 6 meas.

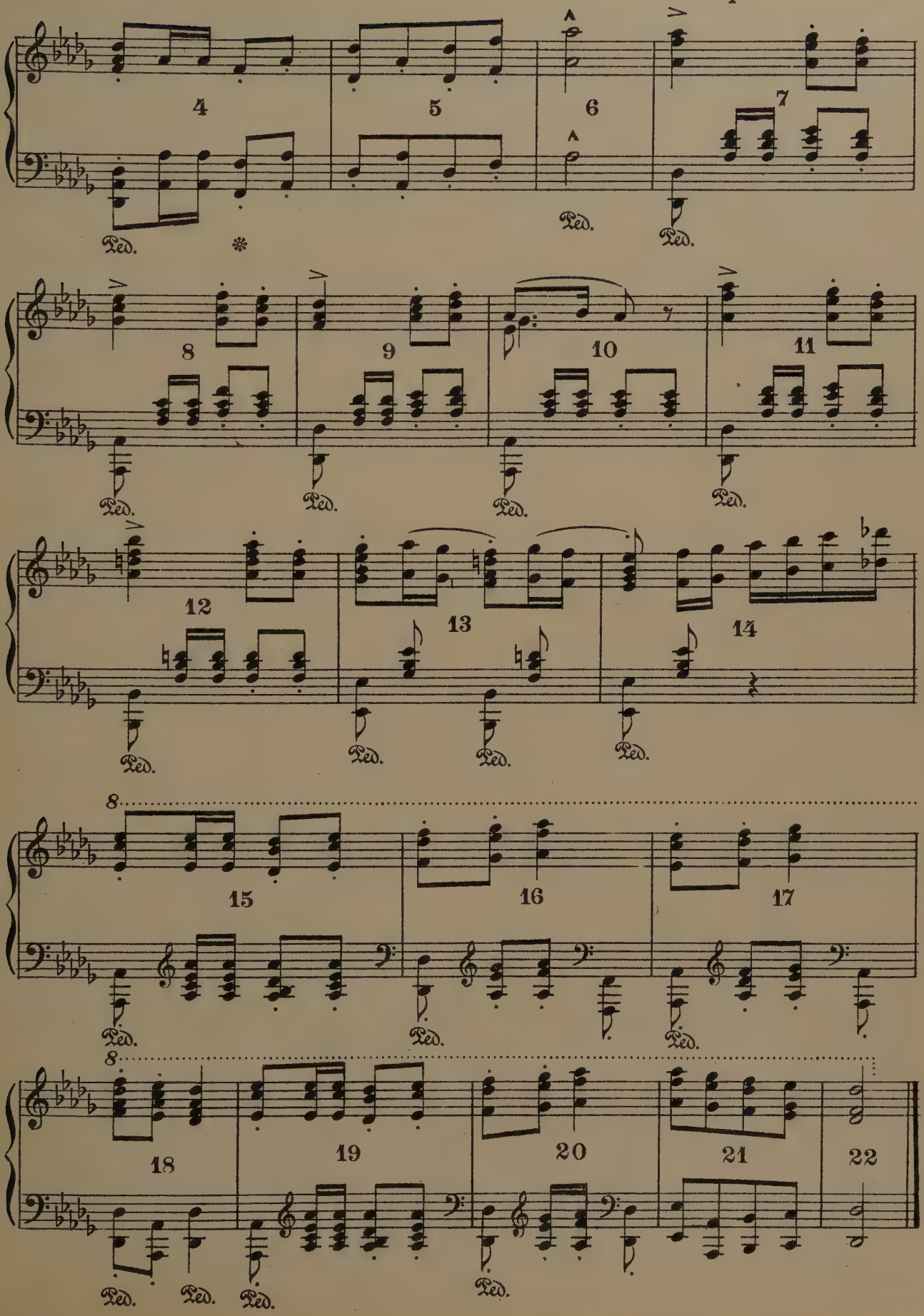
I. Continuous leaping in the mood of triumphant warriors 16 meas.

I. Warriors

March Militaire
SCHUBERT
Op. 51, No. 1

Introduction - march.
Vivace

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II. Hurdles

Description-

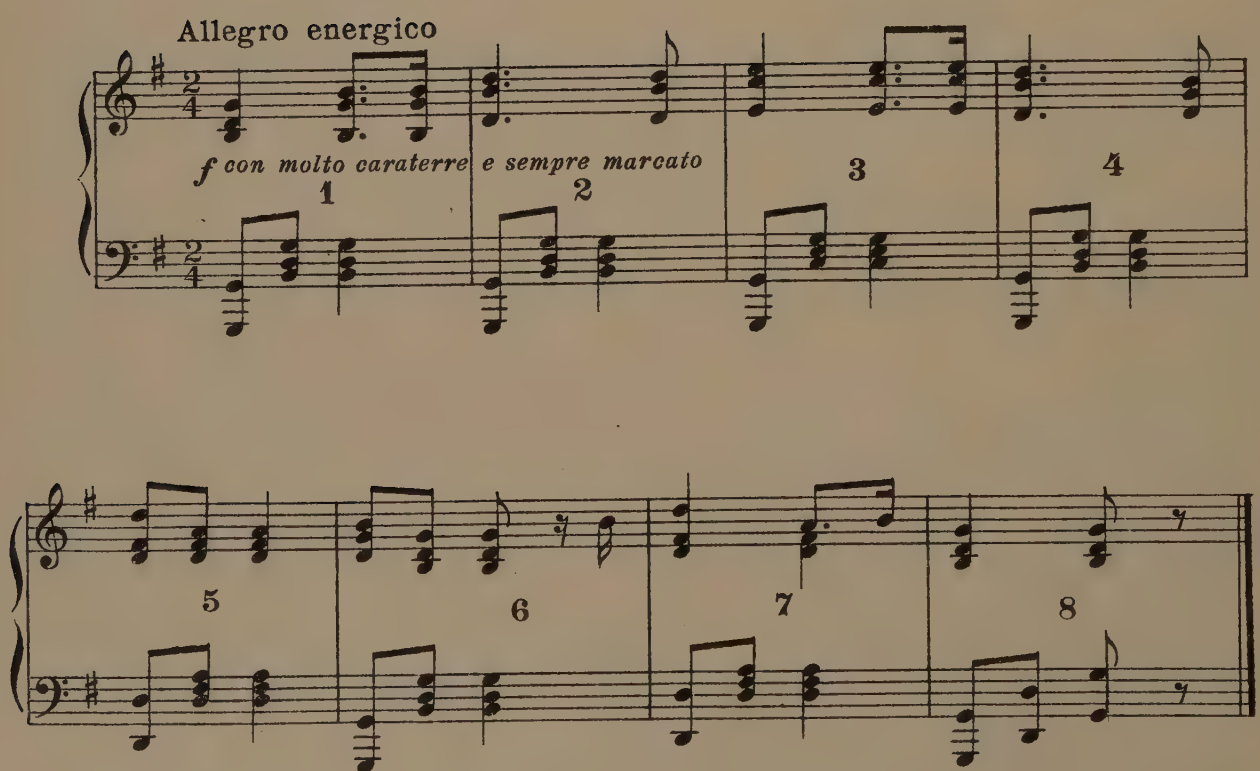
A study in Leaping.

Dancer leaps over the hurdles on accented beat (count 1) covers the distance between with 2 steps (count 2) . . . . . 1 meas.

Repeat . . . . . 7 meas.

II. Hurdles

WILHELM TELL
Dorn.



III. Artemis

Artemis was one of the principal goddesses in Greek Mythology. The Greek Artemis is usually represented with bow and quiver.

References to be used in connection with this study

Literature-

Myths of Greece and Rome . . . . . H. A. Guerber
With the Huntress . . . . . George Meredith
To Artemis. . . . . A. Lang
Artemis in the Epic of Hades . . . . Lewis Morris
The Praise of Artemis . . . . . E. W. Gosse
Artemis . . . . . W. W. Story

Sculpture-

The Boy Archer. . . . . Cataldi
The Hunt . . . . . H. Frishmuth
Pediment of Temple of Aphaea at Aegina,
Archer position of Heracles and others.

Description-

A study in Leaping.

Dancer appears from U. C.

Leap and Leap (1) run (3) and (4) and hold 3rd count of (4) . . 3 meas.

Walk forward cautiously and as if pushing back the branches and shrubbery impeding progress (4) to (8) . . . . . 4 meas.

Look for prey (8) . . . . . 1 meas.

Leap and Leap (9) Run (10) (11) . . . . . 3 meas.

Draw arrow from quiver on L. shoulder 12 . . . . . 1 meas.

String the bow, take aim, shoot . . . . . 4 meas.

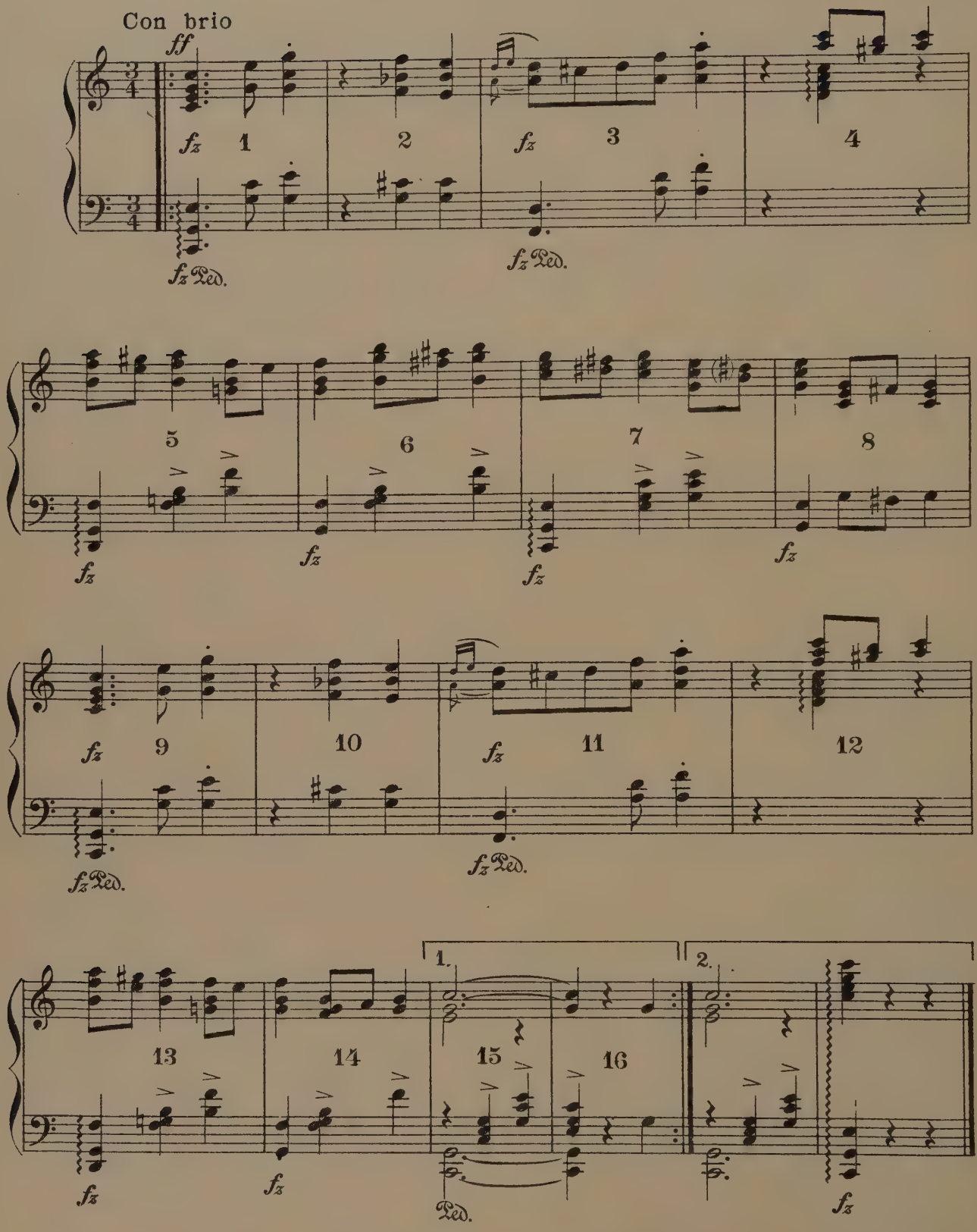
Repeat all . . . . . 16 meas.

The dancer may take aim from any of the positions given in the references.

III. Artemis

Liebesfreud

KREISLER



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GALLOPING

The following music has been selected for studies in galloping.

For other studies in Galloping see also:

Page
The Ride of the Valkyrs. 136
The Hunt 85

I. Triumphant Horsemen

References to be used in connection with this study

Sculpture-

Frieze of Parthenon
(West, South and North Pediment)

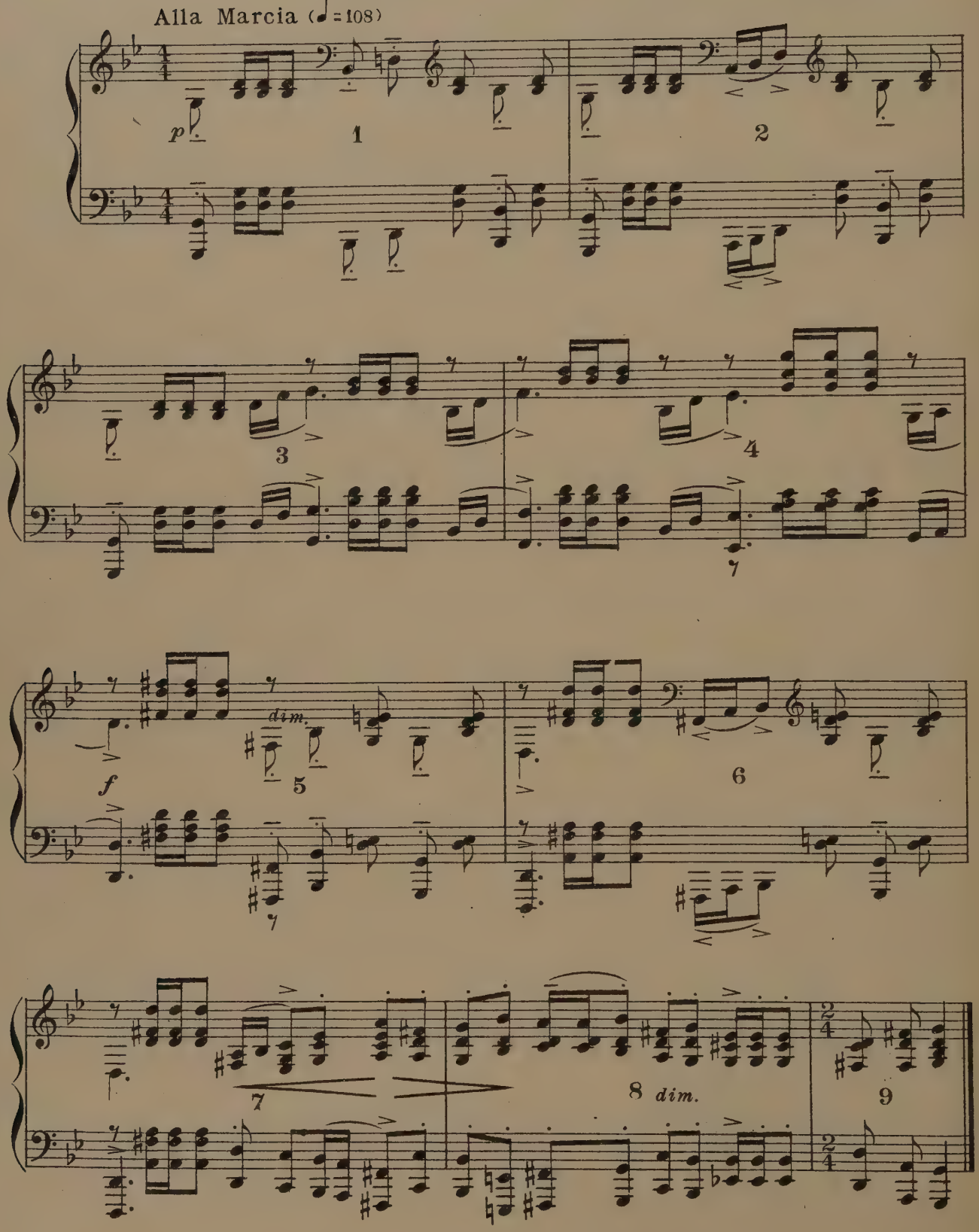
Description-

A study in Galloping

The triumphant horsemen returning from battle gallop into the court-yard of the castle to salute their emperor. . . . . .9 meas.

I. Triumphant Horsemen

S. RACHMANINOFF
Op. 23, No. 5



II. Phaéthon

Phaéthon has been permitted to drive the chariot of the Sun, his father, through the heavens. His unskilled hands frighten the steeds. The flaming chariot thrown out of its course approaches the terrestrial regions. The whole universe is on the verge of ruin when Jupiter strikes the imprudent Phaéthon with his thunder bolt.

References to be used in conection with this study

Literature-

Symphonies and their meanings . . . . . .Goepp
Phaéton . . . . . .George Meredith
Phaéton . . . . . .Abbey

Description-

A study in Galloping.

Introduction:-

Phaéthon mounts the chariot (1) (2) (3) (4) . . . . . .4 meas.

I. Gallops proudly forth (1) to (13) . . . . . .12 meas.

II. His frightened steeds plunge through the heavens in zig zag course. Phaéthon frantically tries to guide them around the planets and stars (13 to 34). . . . . .20 meas.

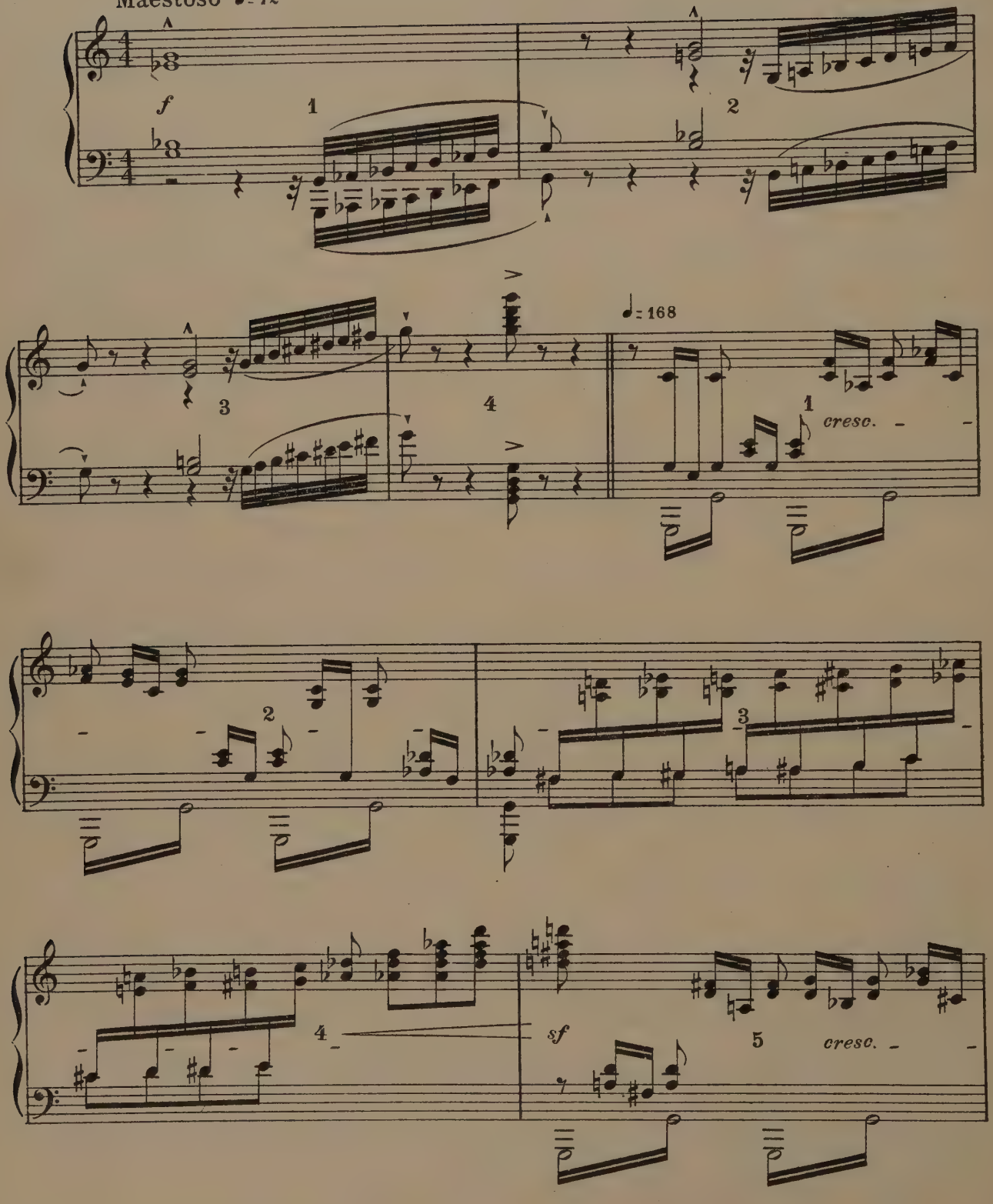
Jupiter strikes Phaéthon with his thunder bolt (35) . . . .1 meas.

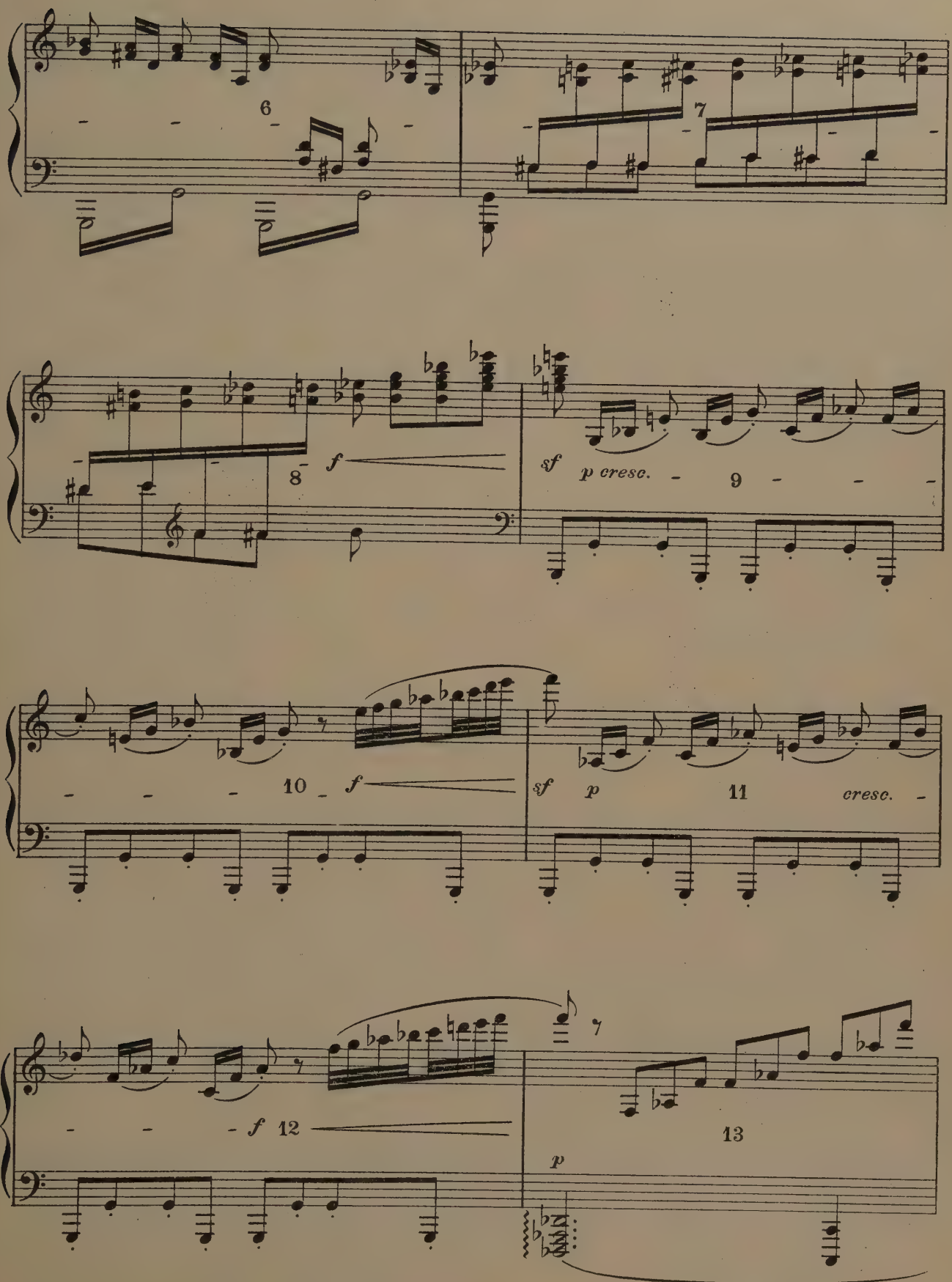
III. Phaéthon whirls downward through space to destruction (36) to (52) inclusive . . . . . .17 meas.

II. Phaeton

C. SAINT-SAËNS
Op. 39

INTRODUCTION
Maestoso ♩= 72

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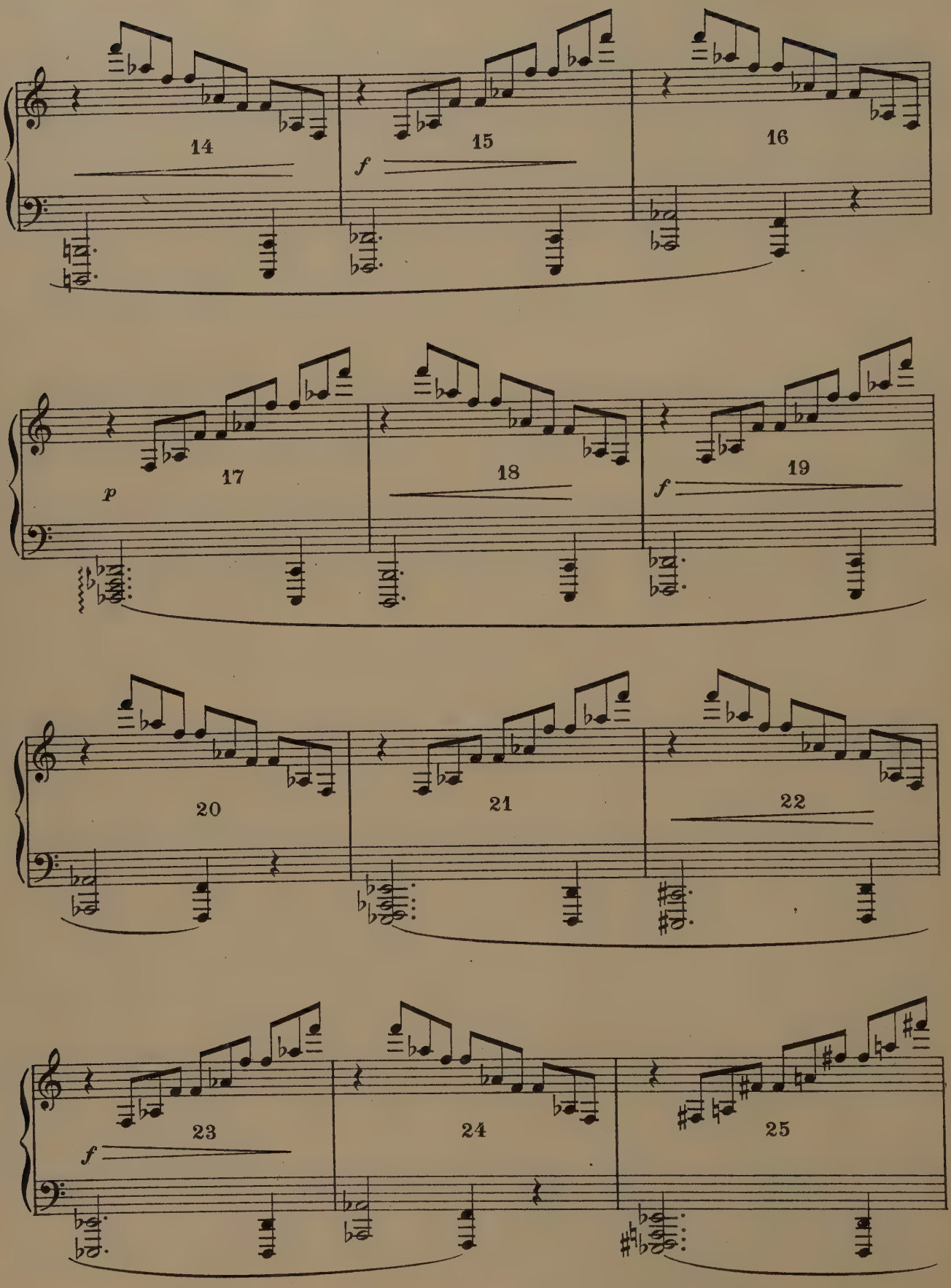
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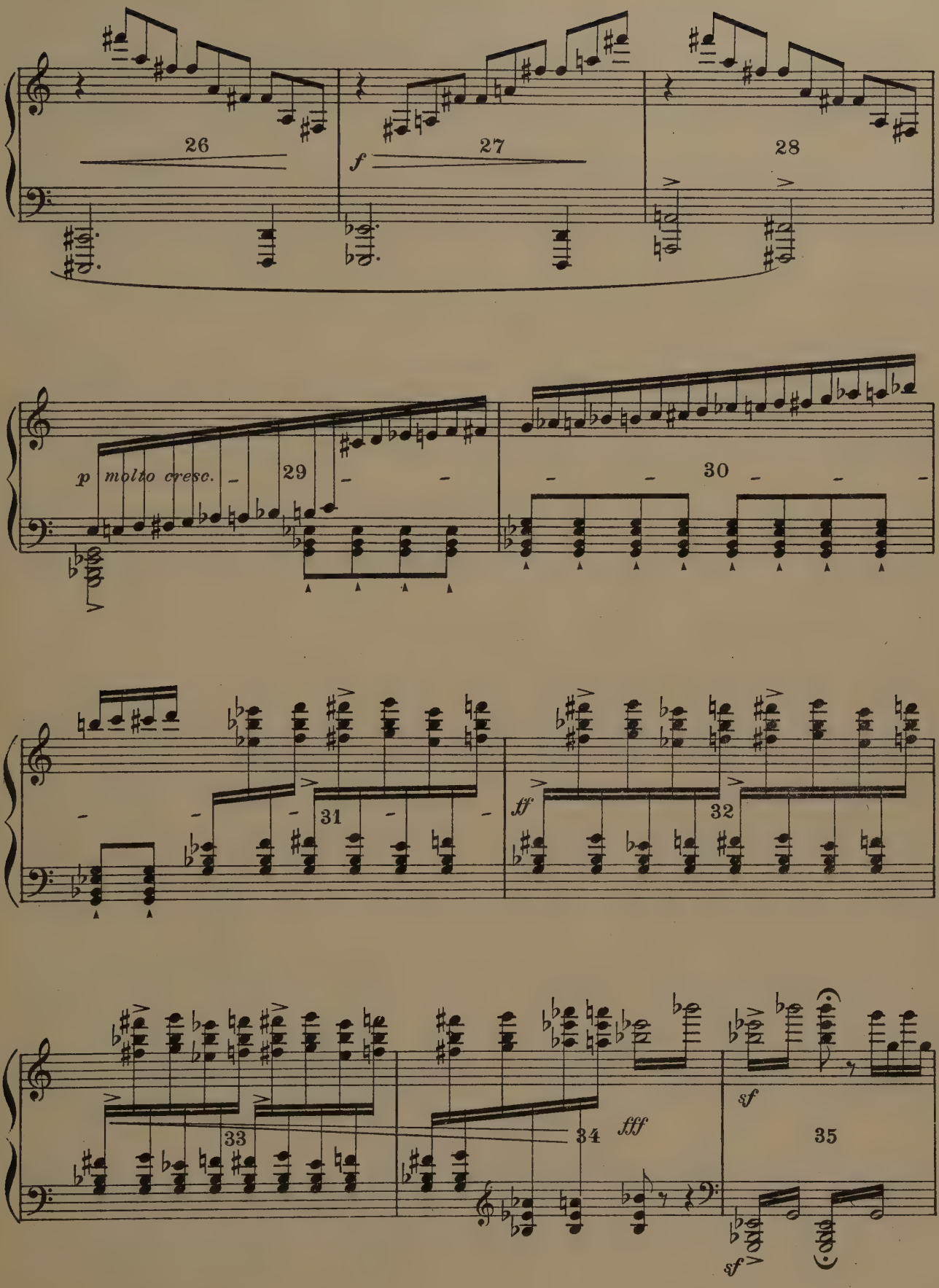
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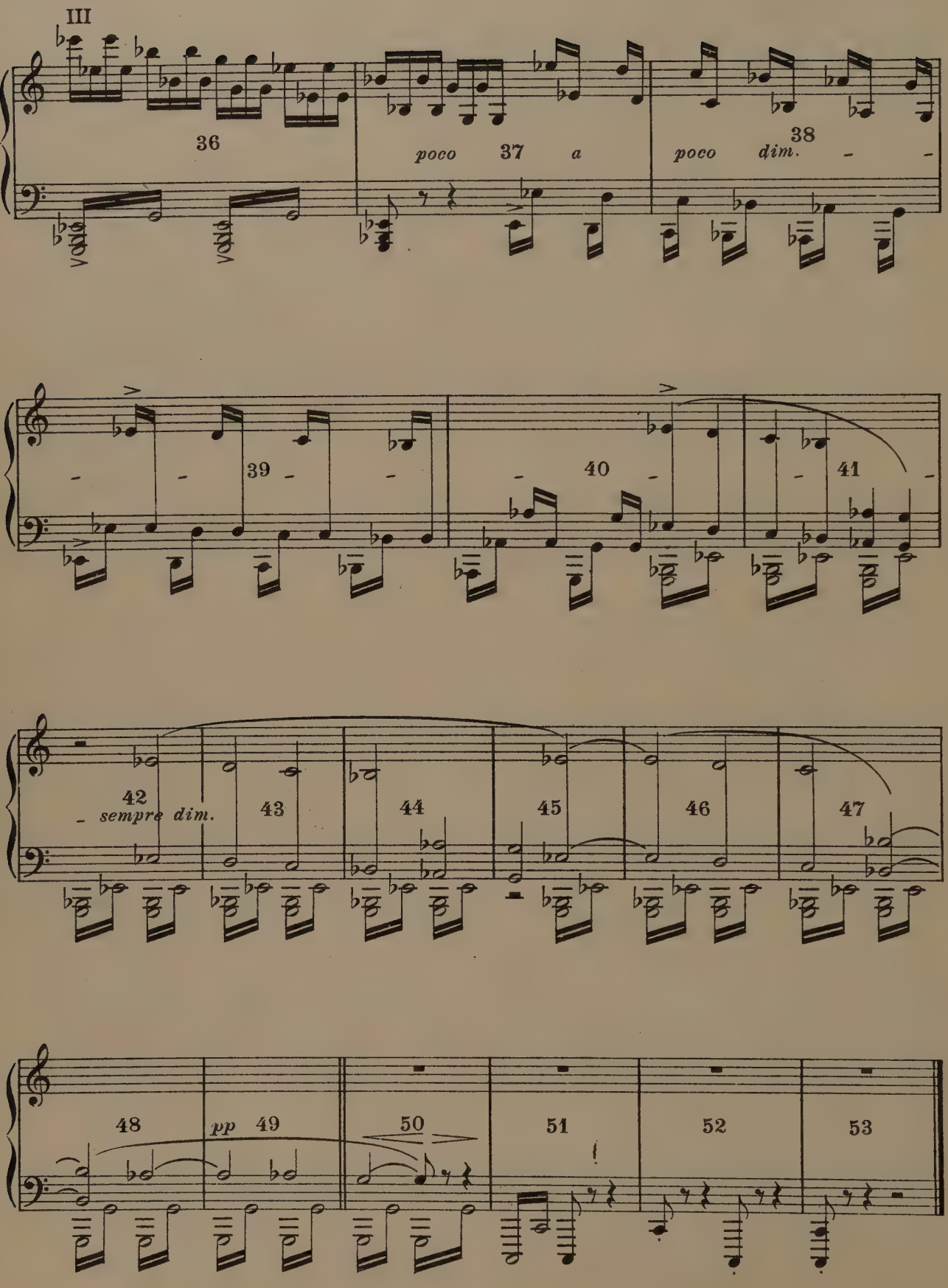
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Part III

THE DANCES

I. Diana

Diana in Roman mythology is an old Italian goddess, later identified with the Greek Artemis. She is the goddess of the moonlight and of the bright day. She presides over wood, plain, water, chase and war.

References to be used in connection with this dance

Literature-

Myths of Greece and Rome . . . . . H.A. Guerber
The Worship of Diana . . . . . B.W. Procter
Hymn of the Priestess Diana . . . . . E. Arnold
To Lycoris. . . . . .Wordsworth
Ode to Contemplation . . . . . .H.K. White
Hymn to Diana . . . . . .Ben Jonson

Sculpture-

Diana of Versailles
Diana of Gabii
Diana. . . . . .Gaudens
Diana. . . . . .Jenkins
Young Diana . . . . . J. Scudder
Diana. . . . . .Warner
Diana. . . . . .E. Mc Cartan
Diane de Poitiers . . . . . .Jean Goujon
Diana. . . . . .Bitters
Diana. . . . . .Manship

Painting-

Diana and her Nymphs . . . . . Rubens
Diana. . . . . .Correggio
Diana and her Nymphs . . . . . .Jules Lefebure
Diana's Chase . . . . . .Domenichino
Diana's Hunting Party . . . . . Makart

Description

Dancer enters C.

Skips into forest calling D.C. (1) (2) (3) . . . . . 3 meas.

Runs to R. (4) (5), calls maidens (6) (7) . . . . . 4 meas.

Runs to L. (8) (9) (followed by maidens from R.) calls (10) (11) (12) . 5 meas.

Maidens follow Diana D.R. as if galloping in a chase (13) (14) . . 2 meas.

Call (15) (16). . . . . 2 meas.

Gallop (17) (18) . . . . . 2 meas.

Skip (19) (20) (21) (22) . . . . . 4 meas.

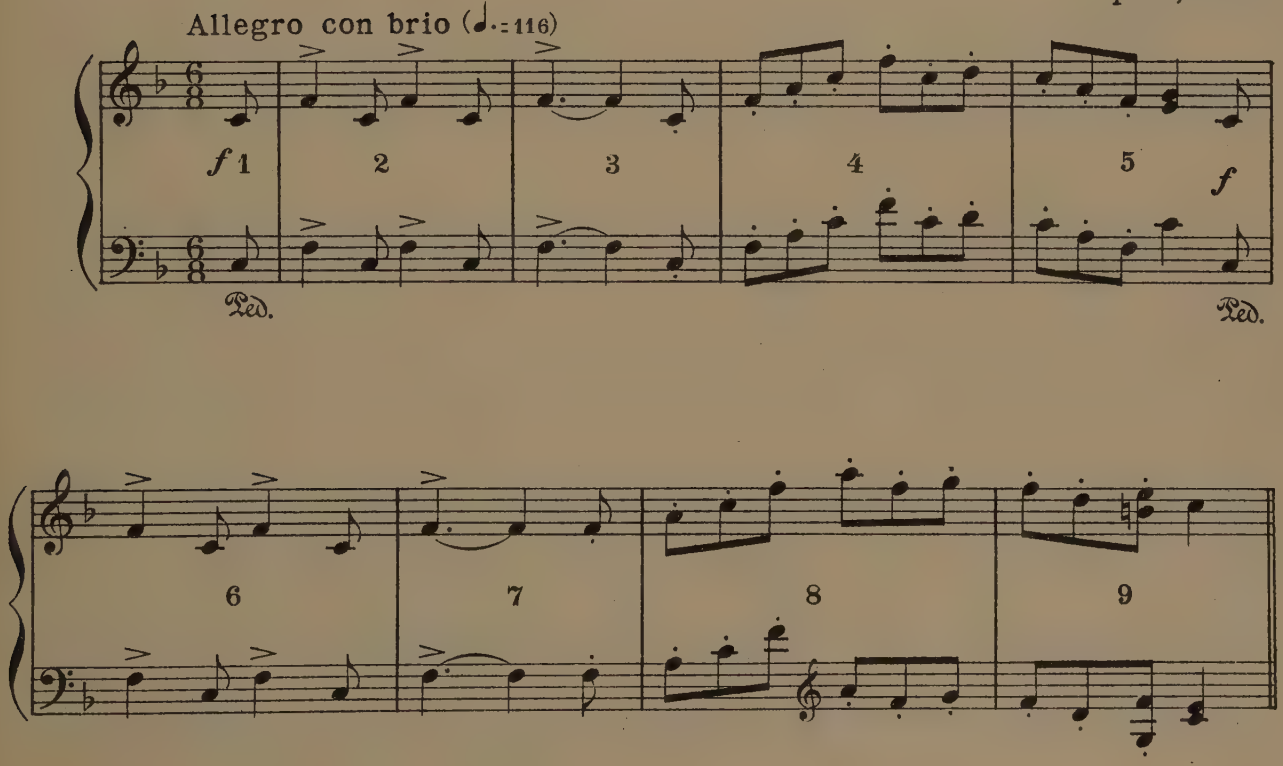
Leap (23) (24) . . . . . 2 meas.

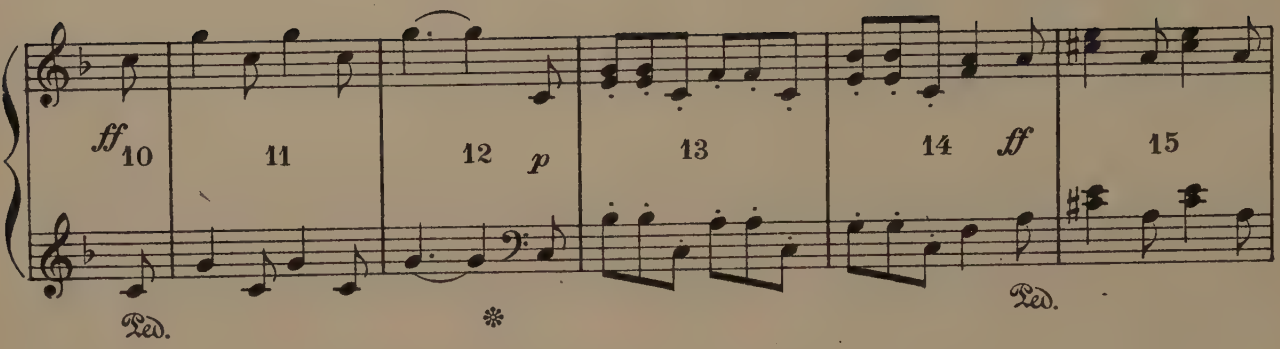
They see prey, draw arrow from quiver. Take aim and shoot (25) (26) (27) (28) (29) (30). . . . . 6 meas.

This can be done as a solo, or with a group of maidens as here described. In either case, it can be treated freely at first and then put into a pattern. If a group is used, there are several opportunities for beautiful grouping, the first entrance of maidens, the skip across the stage and the final frieze when they all shoot.

I. Diana

R. SCHUMANN
Op. 68, No 7

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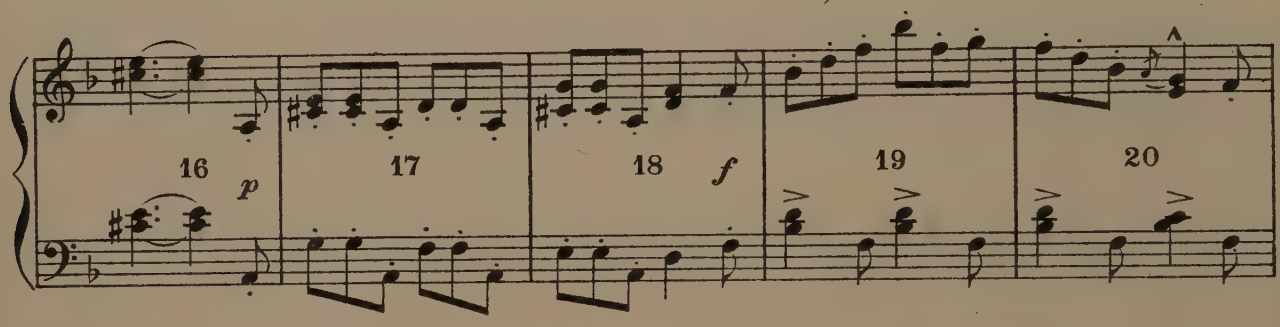
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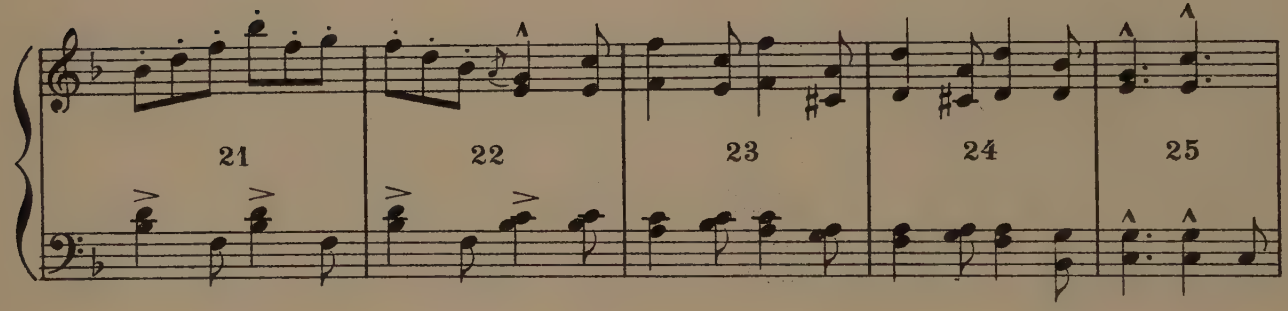
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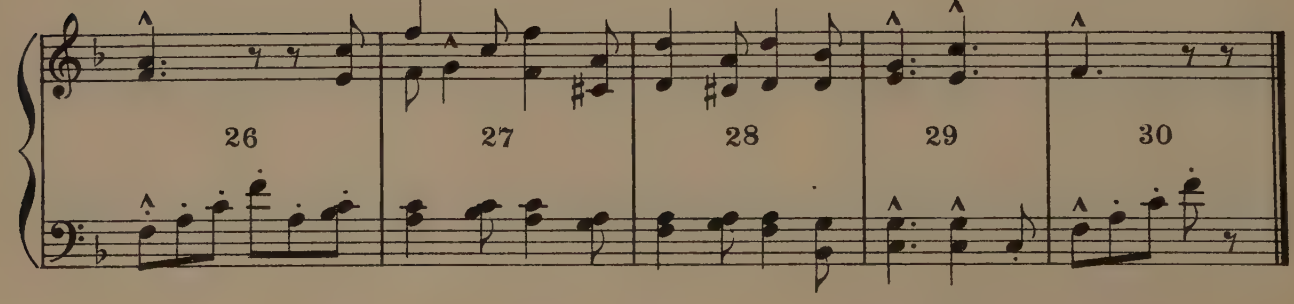
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II. The Storm

References to be used in connection with this dance

Literature-

Æneid Book I., 81-. . . . . Vergil
Translation of Vergil's Æneid . . . . . Dryden
The Storm from King Lear - Act III Scene 1,2,3. Shakespeare
The Hurricane. . . . . Bryant

Opera-

Wilhelm Tell . . . . . Rossini

Sculpture-

The Tempest . . . . . .Rodin
Tempest. . . . . Nicolosi

Description-

Tableau of winds and elements chained

I. Winds struggle to free themselves (1) (2) (3) (4) . . . . . 4 meas.
Pull up with three movements (5) (6) . . . . . 2 meas.
Strain upward . . . . . (7) (8) . . . . . 2 meas.
Relax with 3 movements . . (9) (10). . . . . 2 meas.
Repeat all with increasing strength and sweep of movements twice more. . . . . 20 meas.
Struggle to break chains continues in rhythmic groups and movements following melody of music. Central figure at last frees herself.. 8 meas.
Whirls in ecstasy of freedom, unfastens the ones at each side of her, continues whirling. As each wind is freed she whirls and frees next one and continues whirling. . . . . 6 meas.

II. Hands joined, Central Figure running pulls others forward, and wraps them into a circle formation. . . . . 4 meas.

Holding hands strong and outstretched, circle moves to L. with 12 running steps. . . . . 2 meas.

Stagger back and change hands (backs to center). . . . . 2 meas.

Repeat run to R. (12 steps). . . . . 2 meas.

Stagger back. . . . . 2 meas.

Nº 4 now U. C. drops hand of Nº 3 to her L., circle runs to L led by Nº 3, Nº 4 stands still so the circle makes a spiral around her. Finish all tightly wound up. . . . . 4 meas.

Drops hands and whirl from center to a large circle. . . . . 4 meas.

Run into center finish high. . . . . 4 meas.

Nº 1 and Nº 7 leading followed by Nº 3 and Nº 5 down stage Nº 7 to L. Nº 1 to R. with skips. Nº 4 skips U. C. to leading position. The phalanx form up stage. . . . . 8 meas.

Whirl and hold. . . . . 4 meas.

Leap forward keeping formation (leap to melody). . . . . 3 meas.

Stagger back. . . . . 2 meas.

Try to recover. . . . . 2 meas.

Fall farther back. . . . . 2 meas.

Repeat twice the forward push and backward stagger . . . . 8 meas.

Leader makes a desperate effort forward to rally them, holds out her hands which they take and make a semicircle (98) (99) (100). . 3 meas.

Following melody, leader pulls them forward on 2 stamps, they pull her back on third. . . . . 2 meas.

Repeat three more times strengthen and enlarge movements to climax. . . . . 6 meas.

Stagger exhausted to former place and positions. . . . . 7 meas.

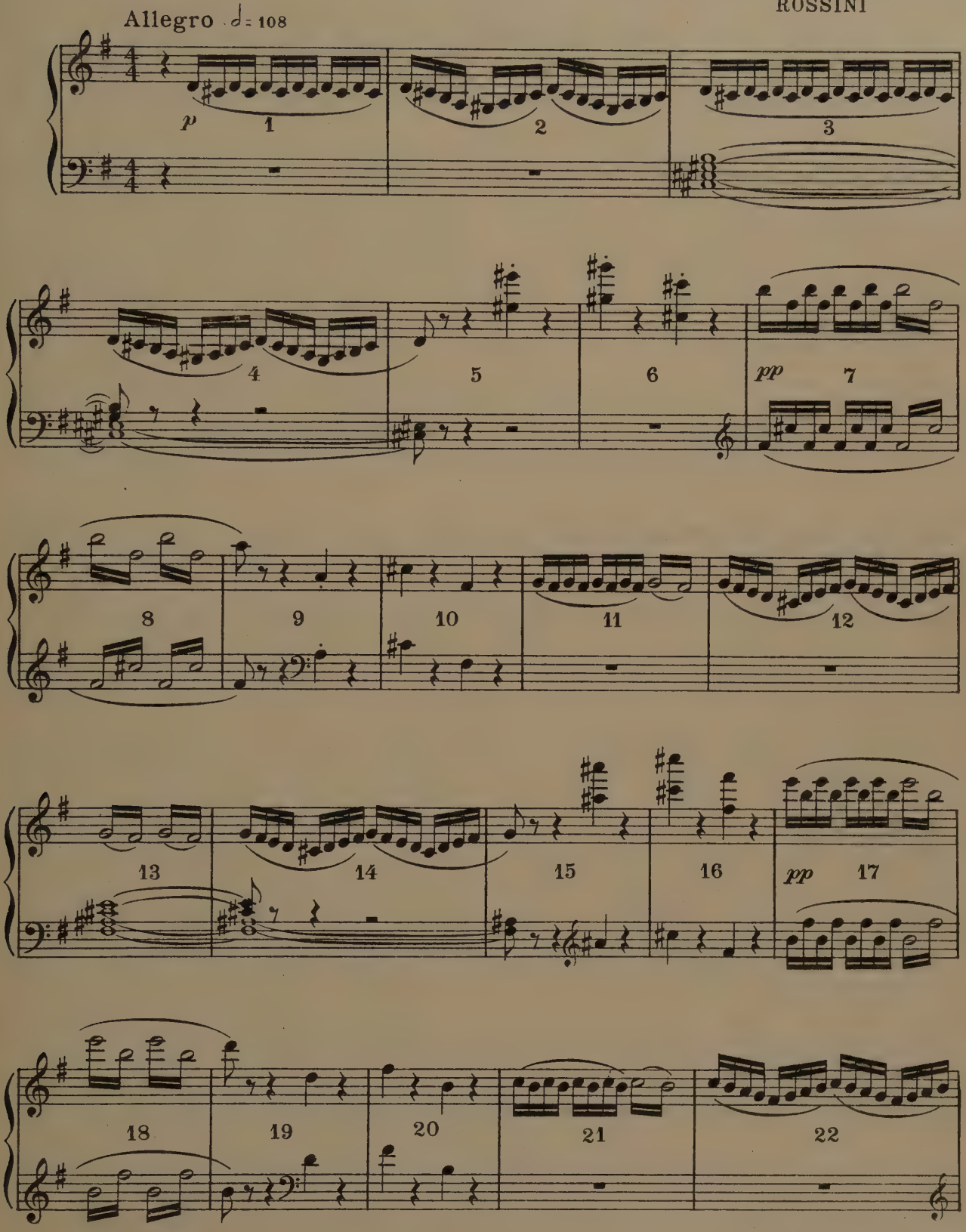
Revive a little . . . . . 2 meas.

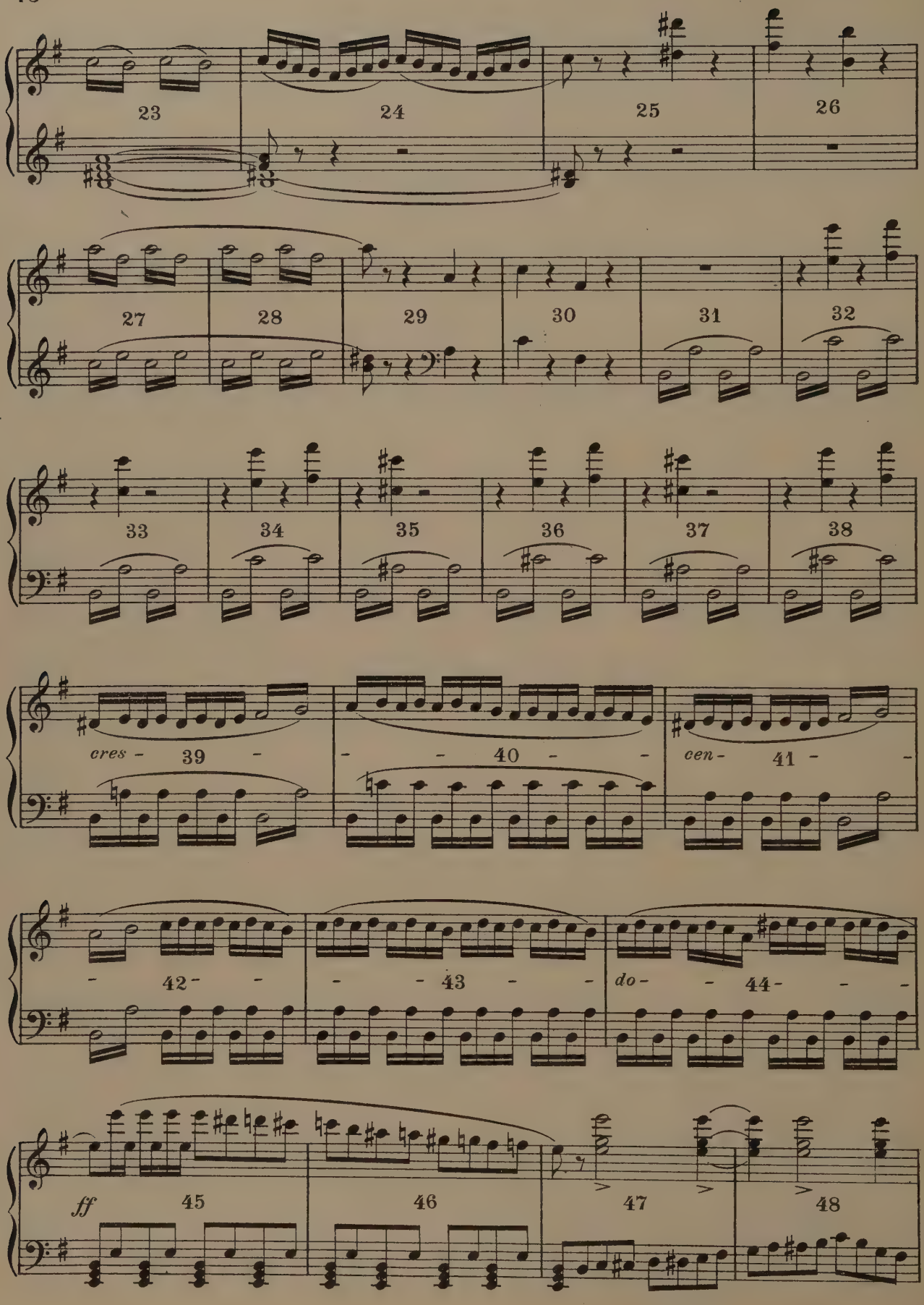
Sink down, revive a little- twice more- (4 meas. each time) . . 8 meas.

Sway and sink down. . . . . 3 meas.

II. The Storm

From the Opera Wilhelm Tell
ROSSINI

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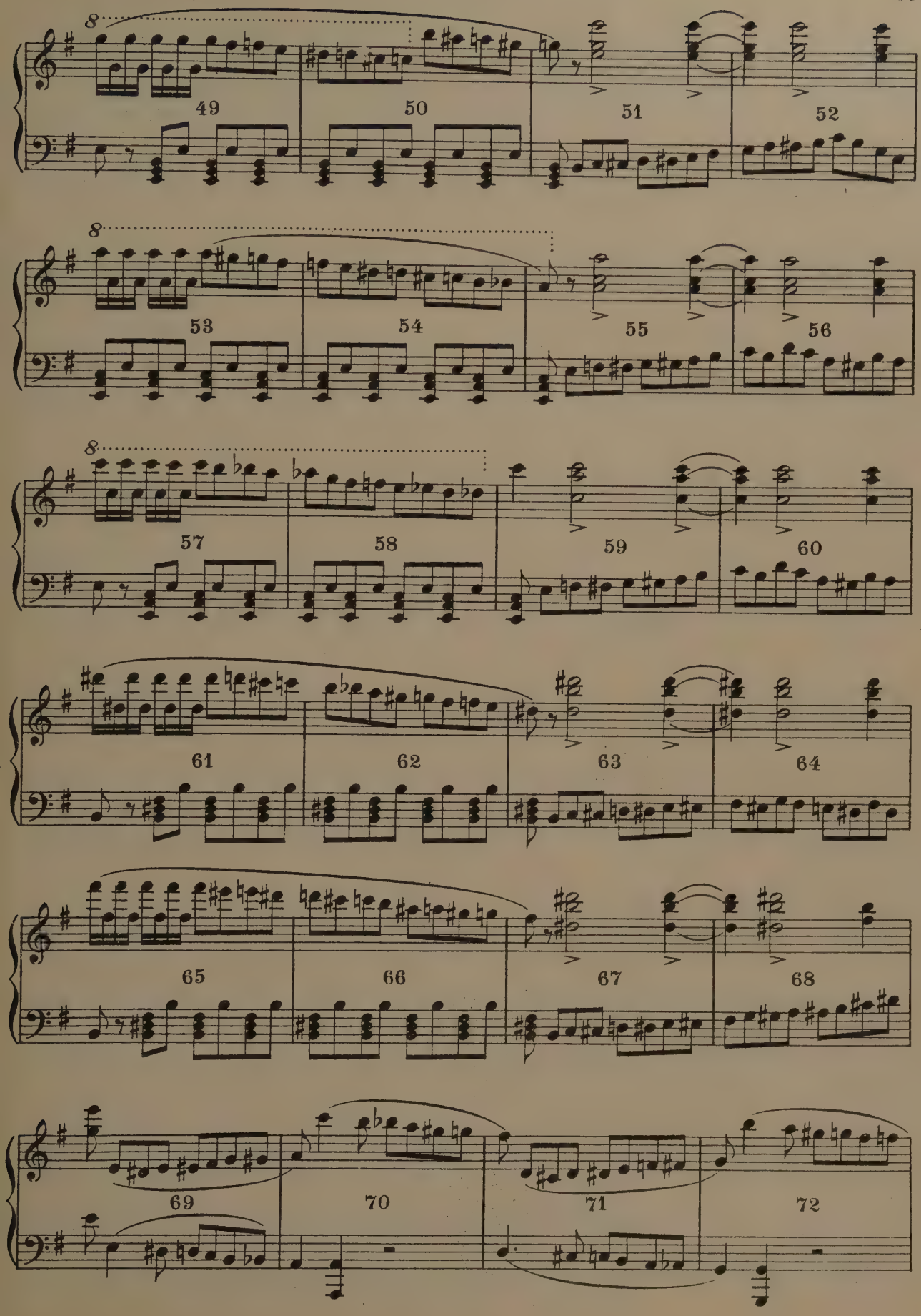
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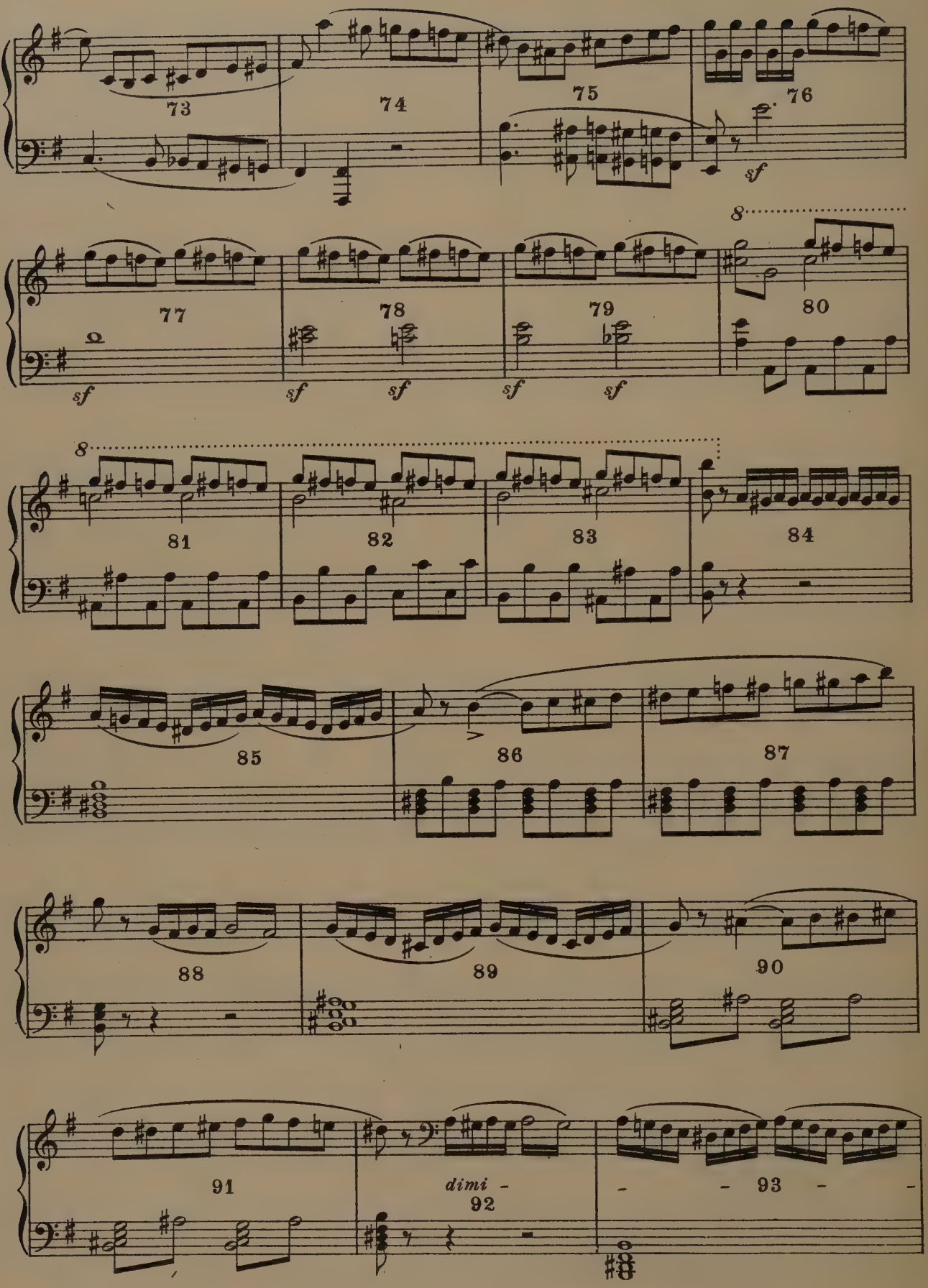
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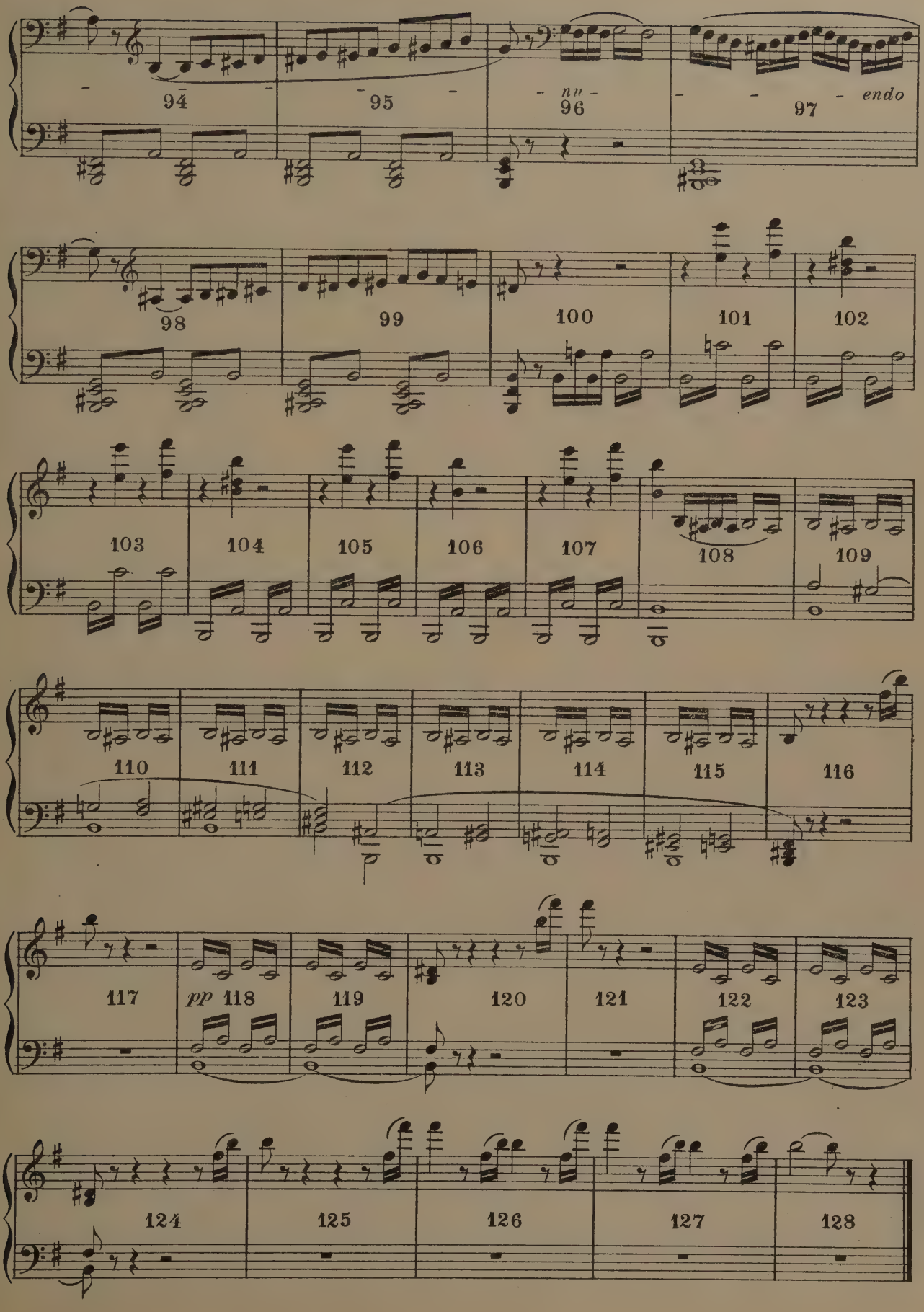
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III. Dawn

References to be used in connection with this dance

Literature-

From Pipa Passes (1st stanza). . . . Robert Browning
Sunrise. . . . . George Meredith
Hymn to the Sun . . . . . Hood
Sunrise. . . . . Wood
Dawn . . . . . J. J. Fletcher
Hymn Before Sunrise . . . . . Coleridge

Sculpture-

The Rising Sun. . . . . Weinman

Painting-

Morning . . . . . Inness
Aurora. . . . . Guido Reni
Morning . . . . . Corot

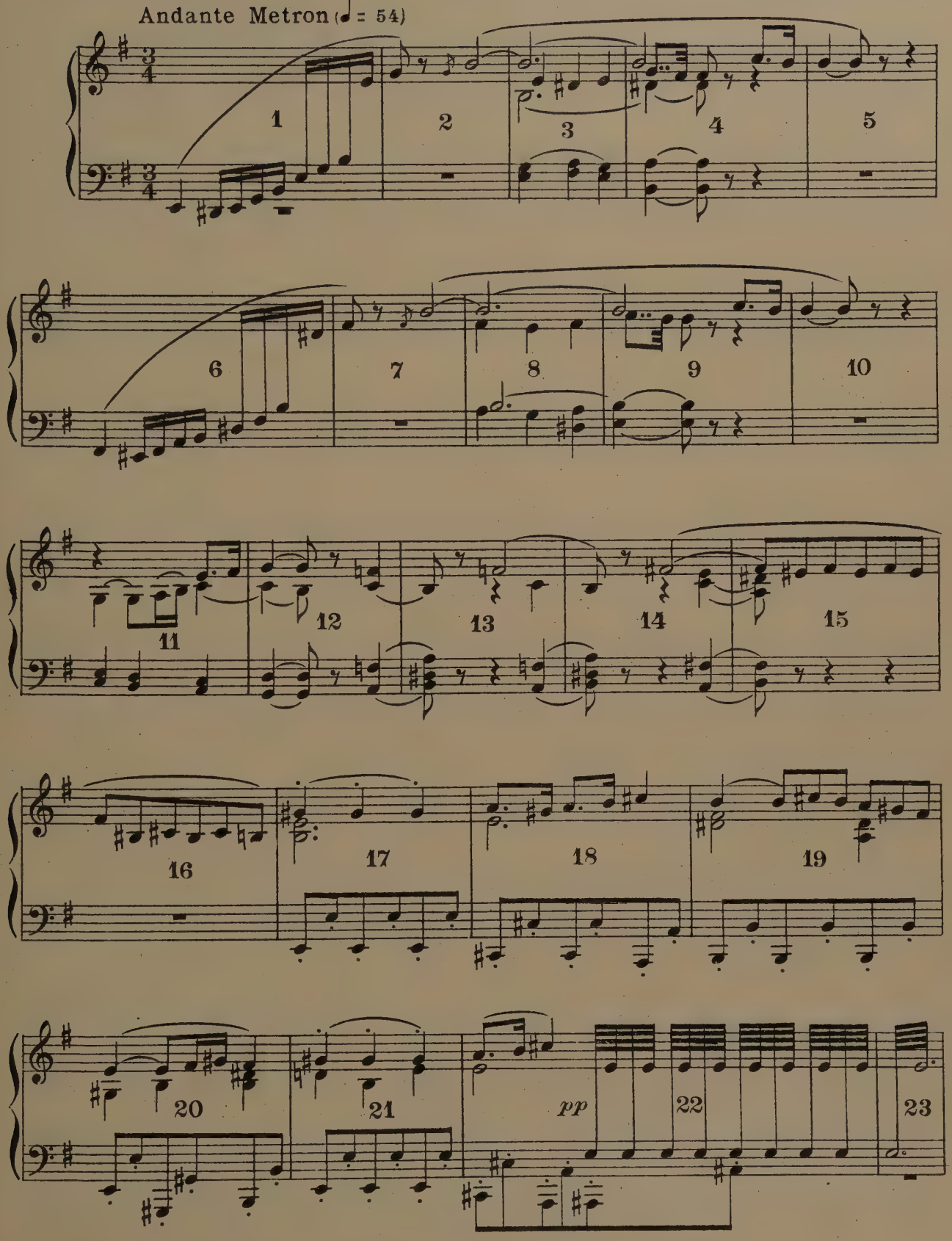
Description-

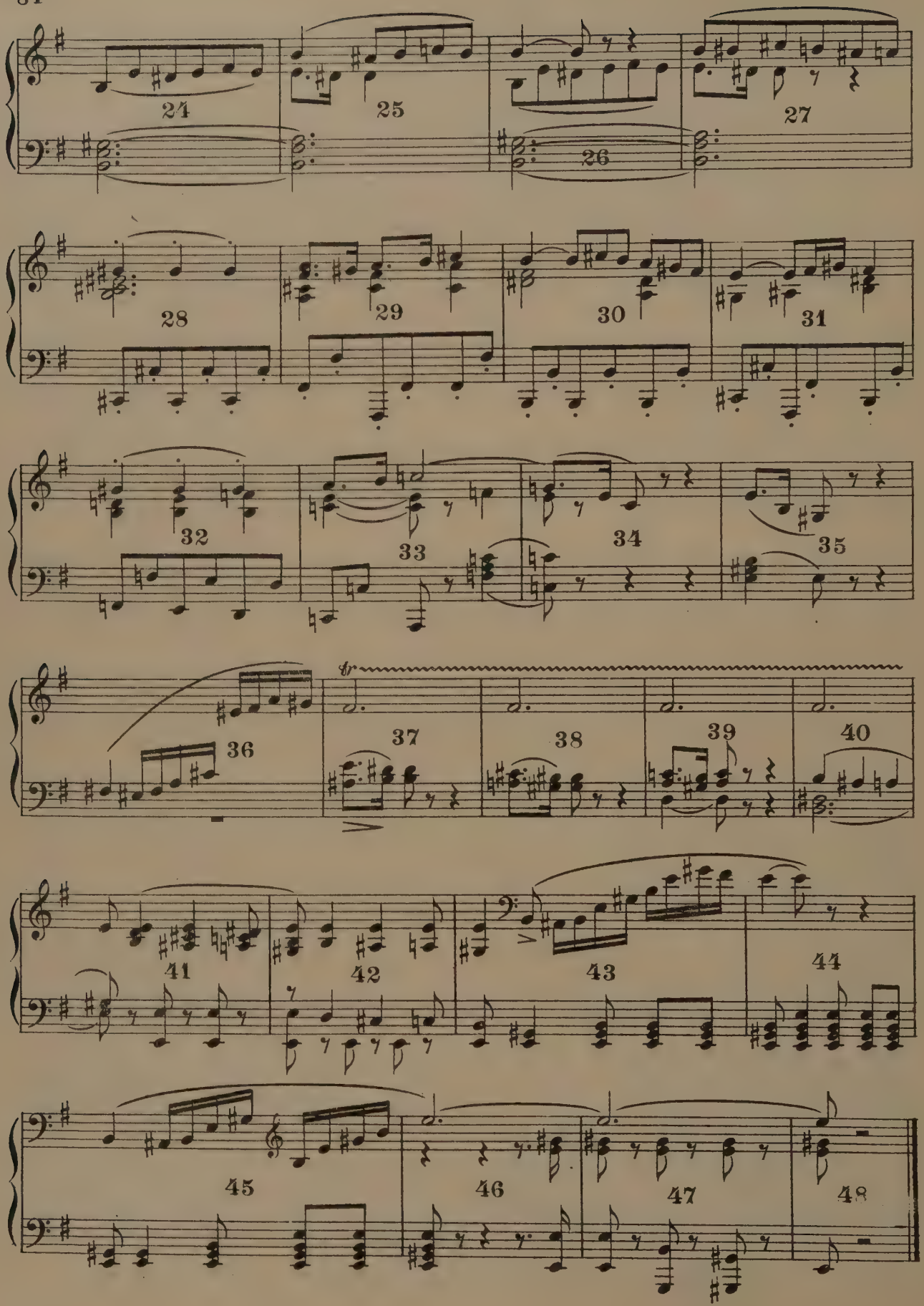
I. Dancer is U. C. on her knees sitting back on her heels, her head resting on her knees - a gray scarf suggesting the gray mist before Dawn completely covers her, it is fastened to her wrists. Dancer personifies Dawn with its growing, sustained and all embracing character.

Stirs, lifts up slightly, sinks back gently (1) to (6). . . . . 5 meas.
Dancer raising up and lifting gray veil, turns to the North (Right) and to the South (Left) and slips back again only part way (6) to (11) . . . . . 5 mean.
From this kneeling position rises slowly up on both knees, lets gray veil fall back, rises to standing position (11) to (17). . . 6 mean.
Progresses forward (17)-(18) Pauses turning North and South (19)-(20). . . . . 4 meas.
Moves forward again (21) Pauses as if hindered in progress (22). With renewed strength advances forward seeming to push the darkness before her (23)(24)(25) (26) (27) . . . . . 7 meas.
Moves forward (28) (29) (30) (31). . . . . 4 meas.
Moves to the South, to the North as if extending the rays to the furthest horizon (32) to (42) . . . . . 10 meas.
Walks majestically forward reaching upward outward as if extending the rays to the highest and widest points of the skies (42) to (47) . . . . . 5 meas.
Holds. . . . . 2 meas.

III. Dawn

From the Opera Wilhelm Tell
by ROSSINI

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47
48

IV. The Hunt

References to be used in connection with this dance

Sculpture-

The Indian and the Panther . . . . . Brown
On Border of White Man's Land . . . . . Borglum
Indian and the Pronghorned Antelope . . . . Manship
The Bowman . . . . . H. Mac Neil
Teuton With the Slain Boar . . . . . Lang

Painting-

Indian Hunter . . . . . Brush

Description-

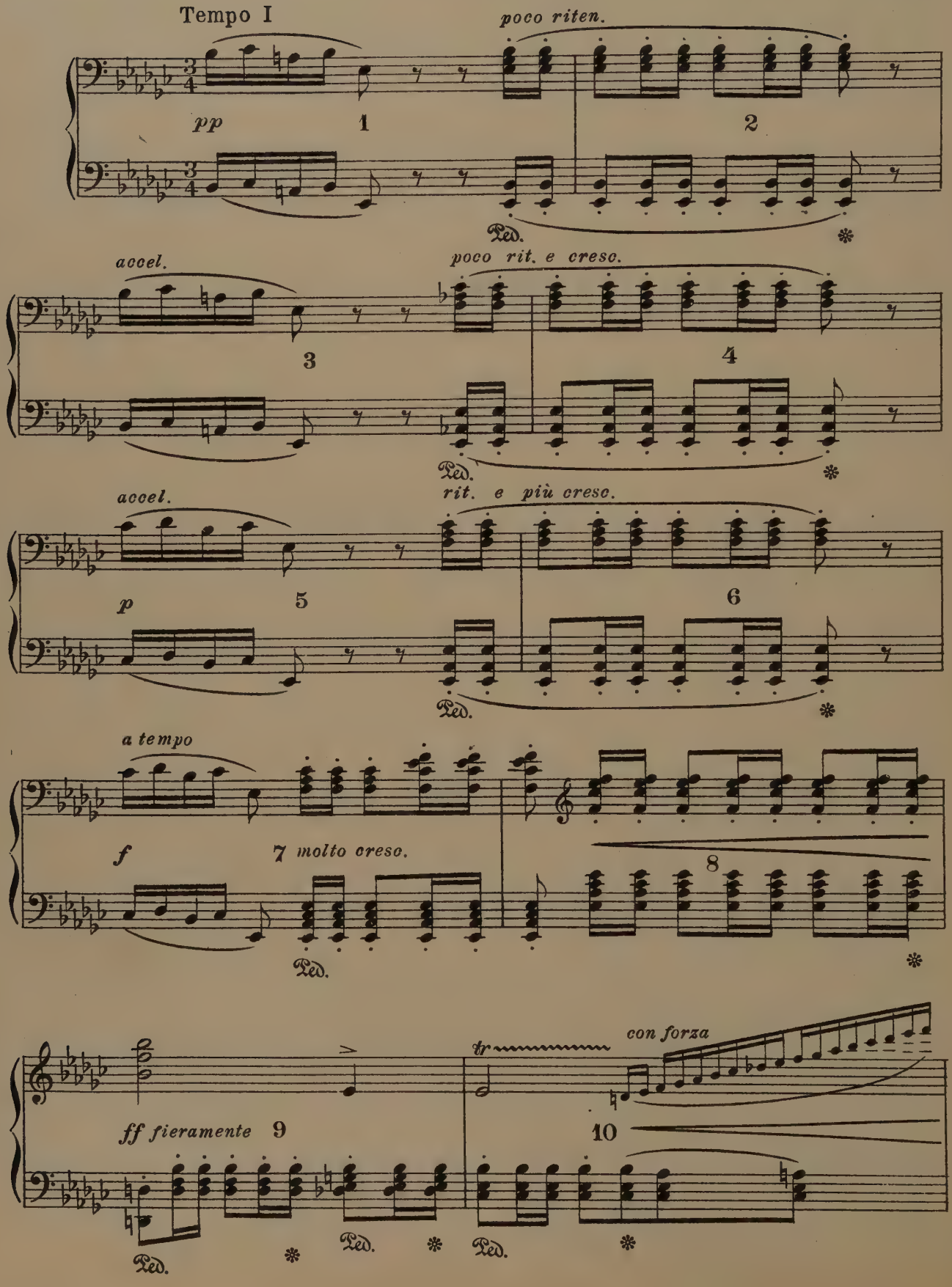
Dancer starts in crouching position of the Indian in statue "On the Border of White Man's Land" (1) Gazes intently into distance (2). . . . . 2 meas.
Creeps a step forward and stops (3) Watches, raises up slightly (4) 2 meas.
Drops down quickly (5) . . . . . 1 meas.
Rises and progresses forward cautiously (6) Drops down quickly (7) . . . . . 2 meas.
Strings his bow and draws near the prey (8) (9) . . . . 2 meas.
Runs forward (10) and shoots (1st count of 11) . . . . . 1 meas.
Watches the flight of the arrow (2, 3, 4, of 11). . . . . 1 meas.
Realizes he has only wounded the animal (12) . . . . . 1 meas.
Draws back (13) (14) and looks about him for a place of vantage (15) (16) . . . . . 4 meas.
Draws his knife and waits tensely for the attack. As the animal jumps upon him, he stabs it with his knife and kills it (17) (18) (19) (20). . . . . 4 meas.

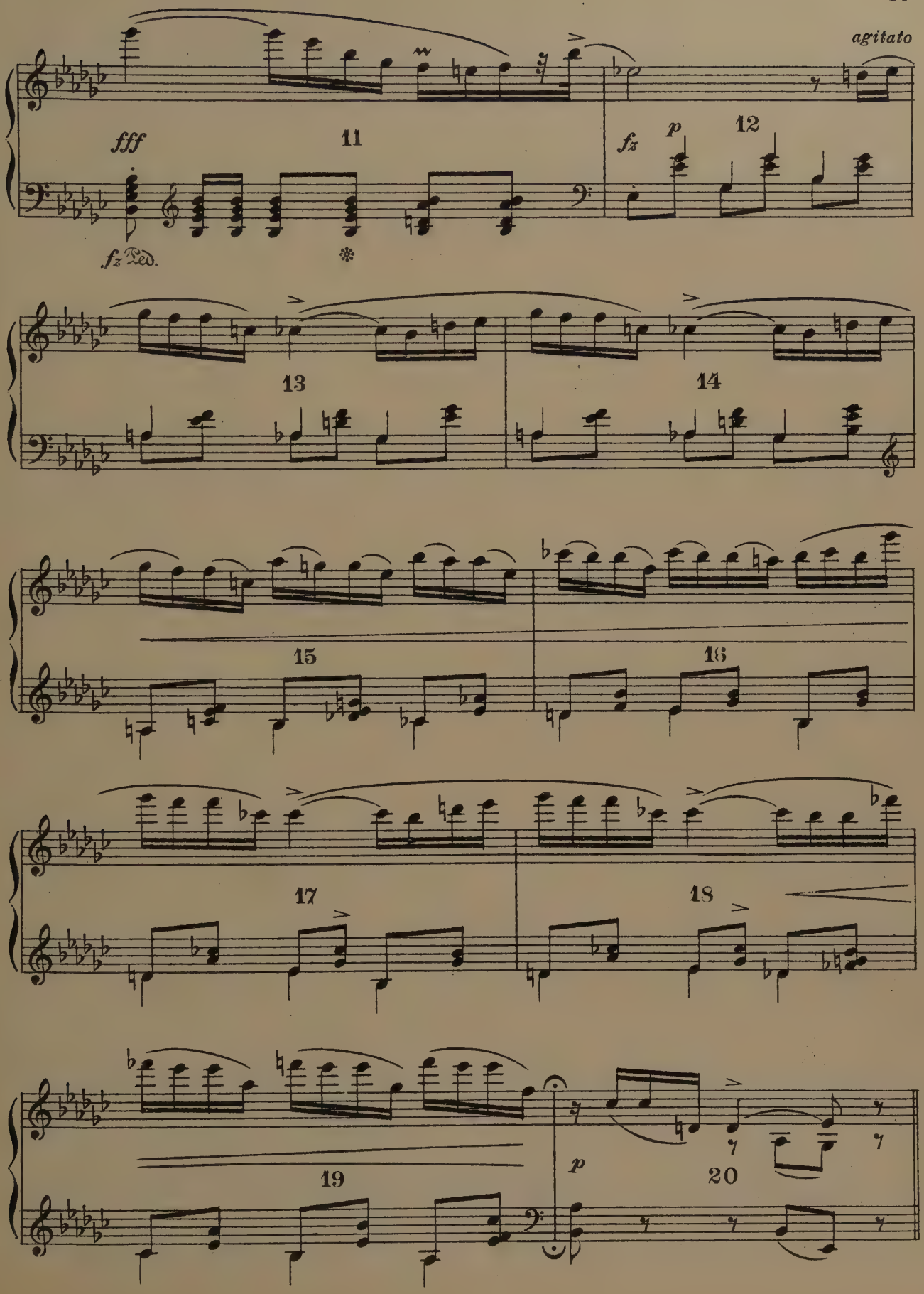
II. Steps back, stands a moment,
Expresses his thanks for his deliverance. . . . . 4 meas.
Rejoices in his success . . . . . 4 meas.
Dances triumphantly around the animal (gallop-skip) . . . 4 meas.
Runs by the animal (33) and pauses exultantly (34) L. . . 2 meas.
Repeats R. (35) (36) . . . . . 2 meas.
Runs and leaps over the animal as a symbol of triumph (37) (38) . . . . . 2 meas.
Steps forward and holds triumphantly (39) (40) . . . . . 2 meas.

IV. The Hunt

Polonaise

CHOPIN




agitato
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fz Ped.
fz
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14
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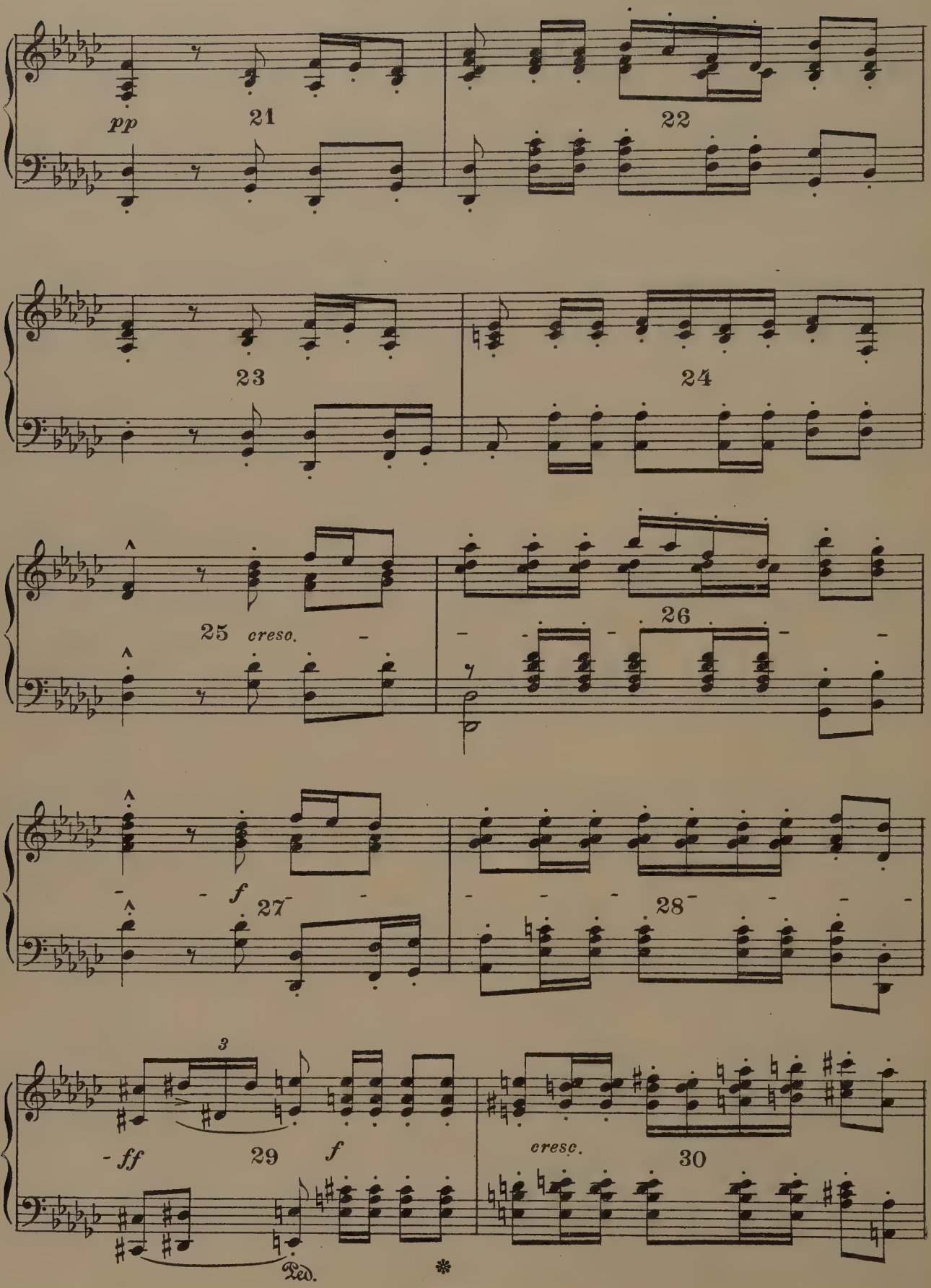
18
19
p
20


pp
21
22
23
24
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cresc.
26
f
27
28
3
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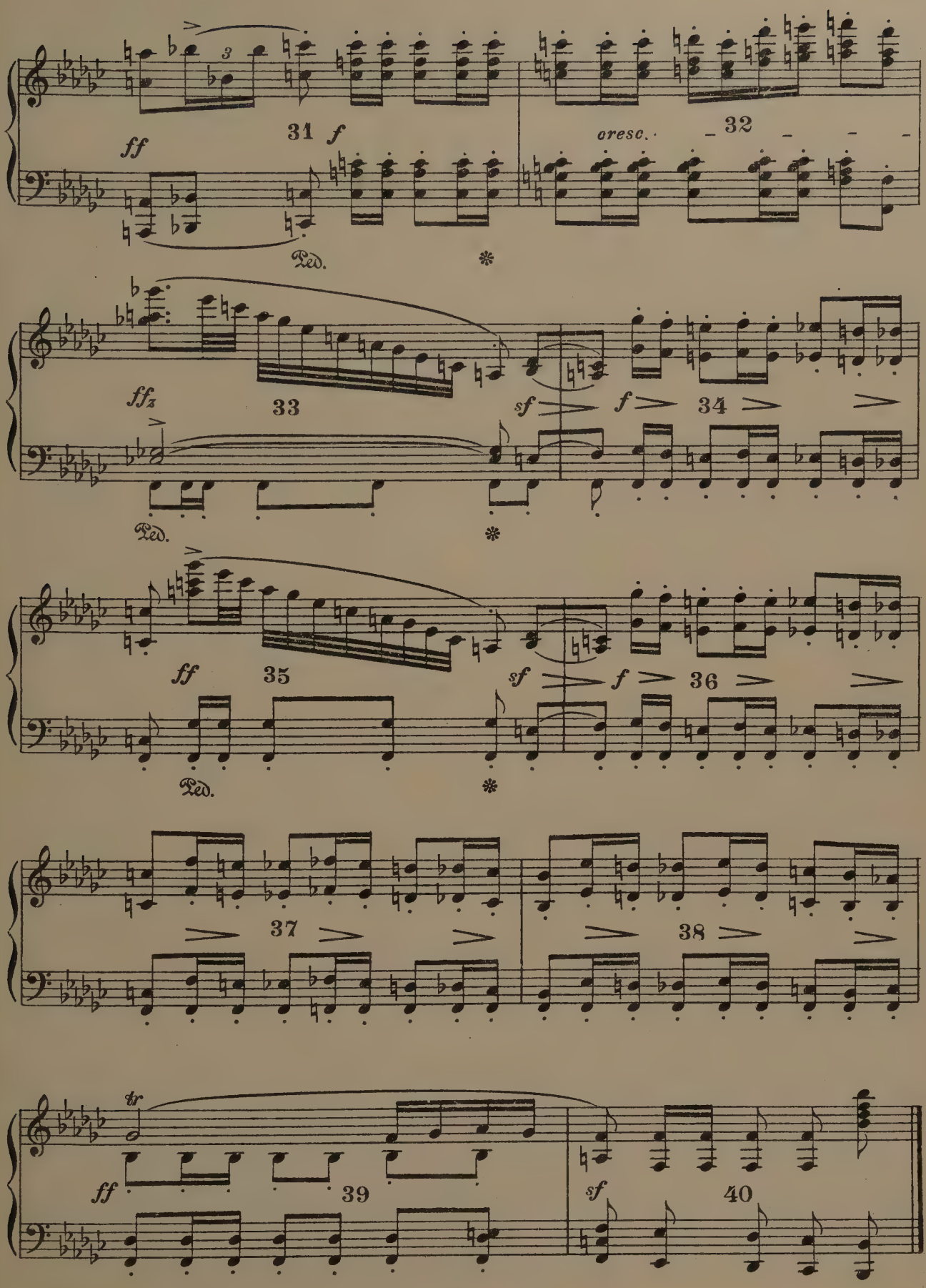
29
f
cresc.
30
Ped.


ff
31
f
cresc.
32
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ffz
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sf
f
34
Ped.
ff
35
sf
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36
Ped.
37
38
tr
ff
39
sf
40

V. March of the Indian Phantoms

Description-

Part I.

Some Iroquois Indians are fleeing through the woods with some white prisoners. They come upon a clearing in the woods from U. L., and knowing themselves to be pursued, decide to sacrifice the prisoners here (1) to (19) 18 meas.

After the leaders beckon the others to bring the prisoners, they begin preparations for the sacrifice (19) to (35) 16 meas.

The others enter leading the prisoners (35) to (49) 14 meas.

Part II.

When the white captives reach U. C., they turn and walk slowly D. C. singing their last hymn

They kneel (D. C.) in prayer 28 meas.

Part III.

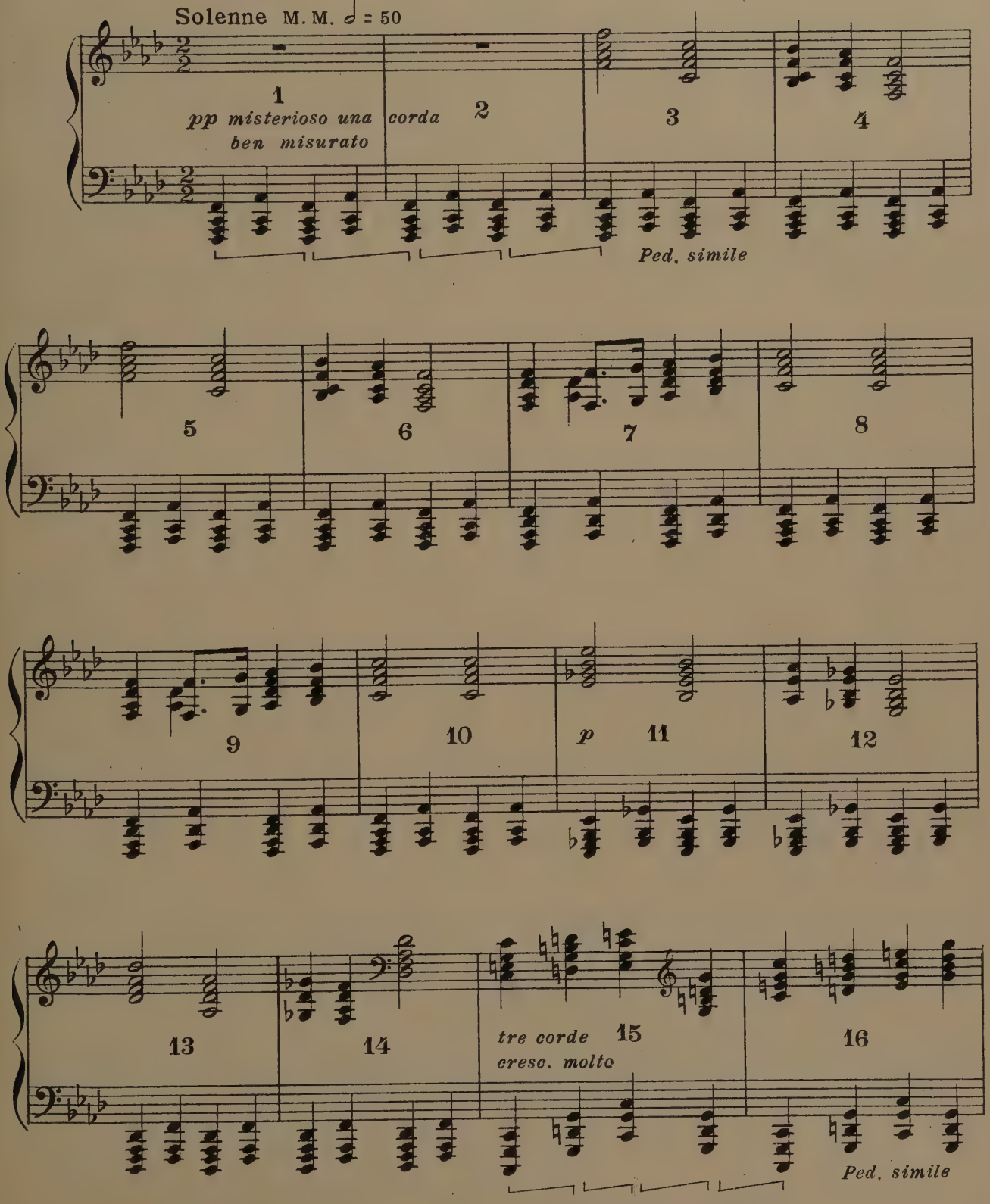
The Indians circle around them at first crouching, then rising higher and higher. Some circling this way, others that, until they make a chaotic swirl that completely hides the prisoners

Now the circle begins to unwind, and they steal off U. R. until the last one disappears into the forest, and the white captives are left dead on the ground (35) to (54 inclusive) 18 meas

V. March of the Indian Phantoms

E. R. KROEGER
Op. 80

Part I and III



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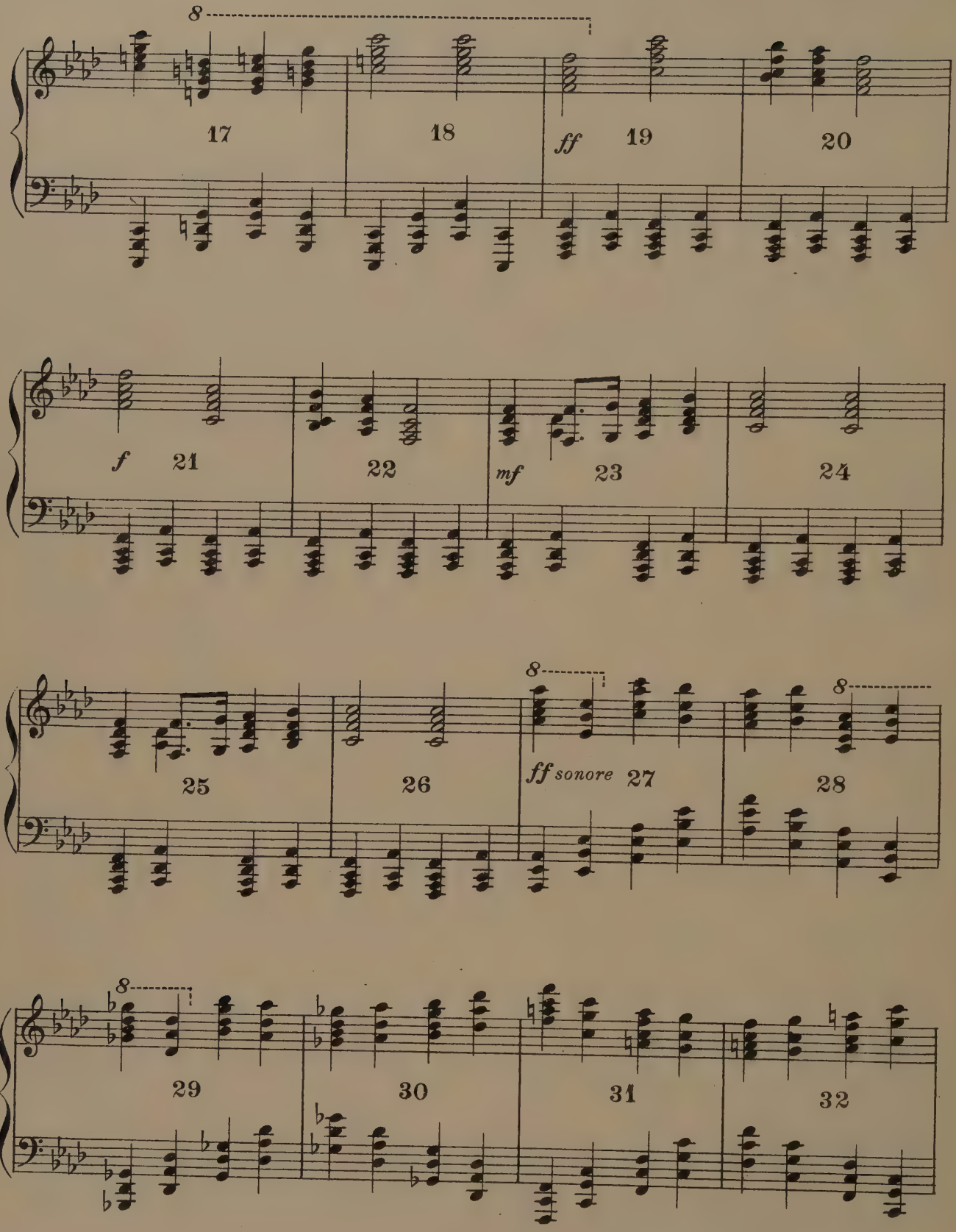
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17
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f
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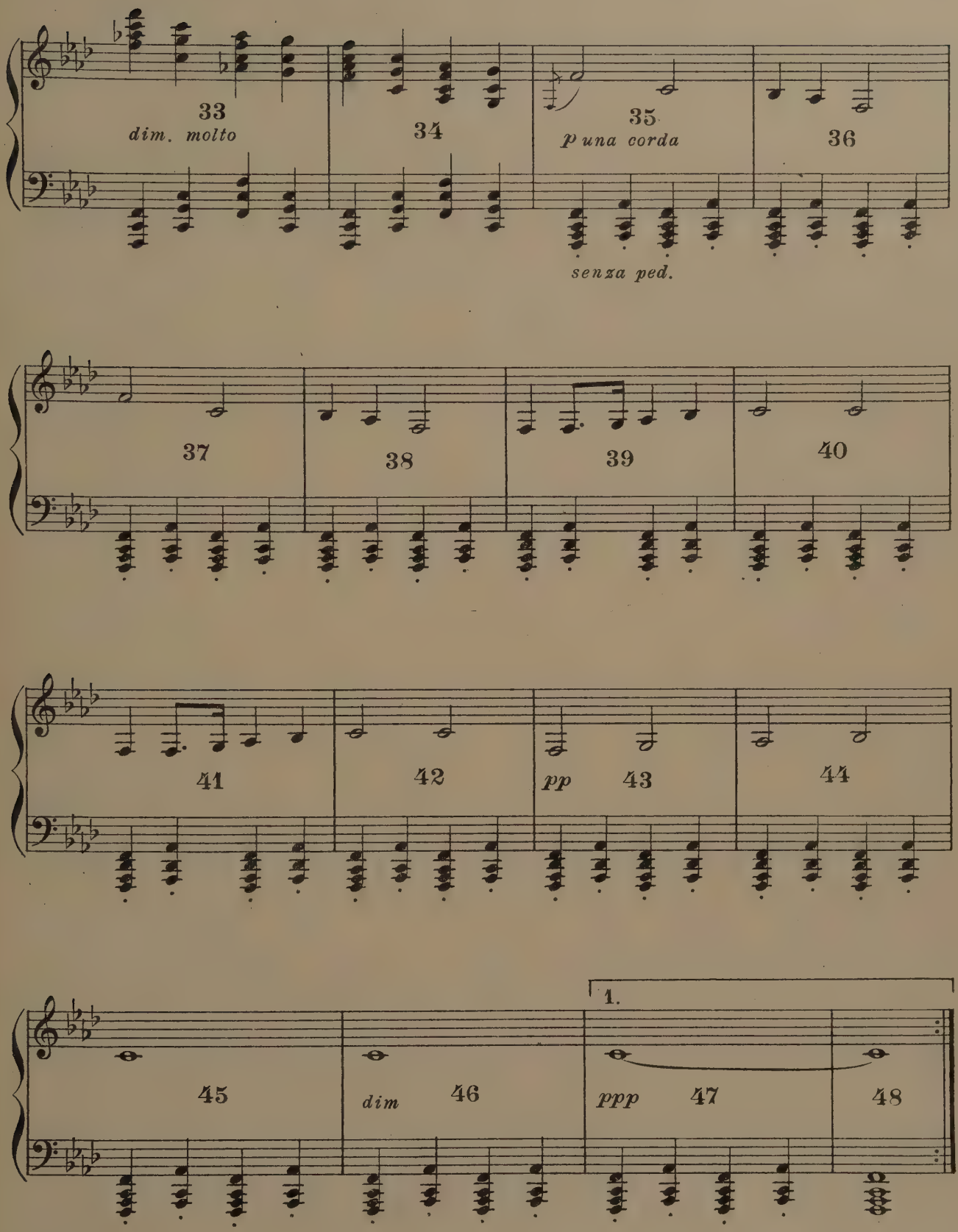
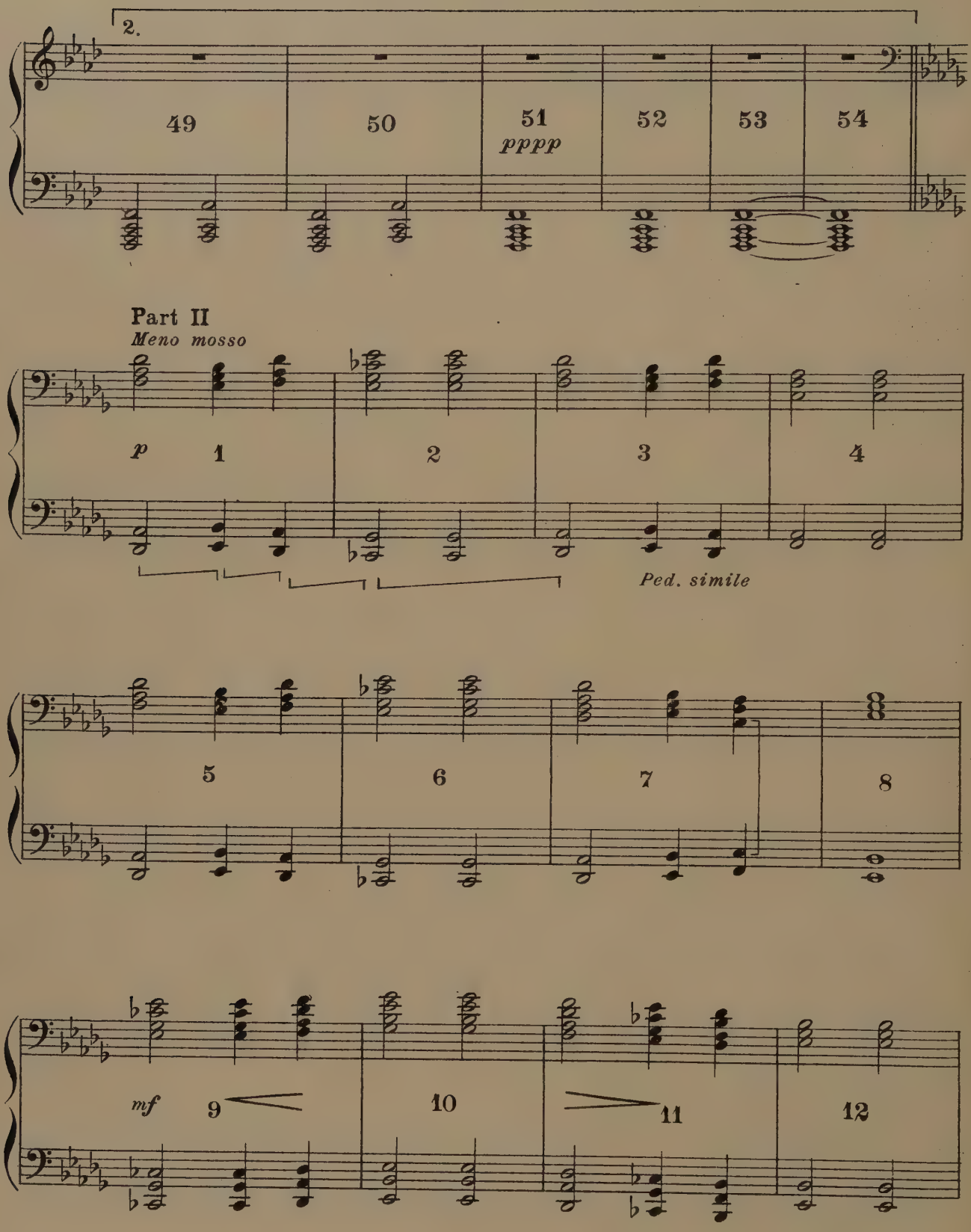
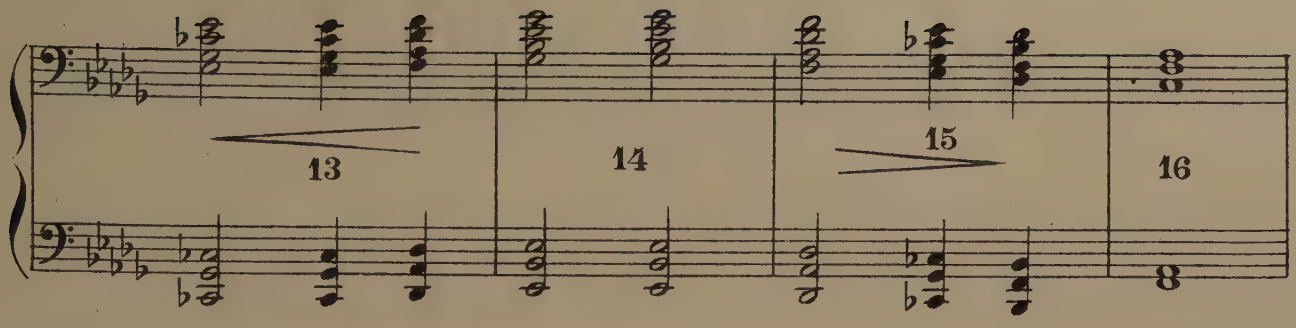

33
dim. molto
34
35
p una corda
senza ped.
36
37
38
39
40
41
42
pp
43
44
1.
45
dim
46
ppp
47
48


2.
49
50
51
pppp
52
53
54
Part II
Meno mosso
p
1
2
3
4
Ped. simile
5
6
7
8
mf
9
10
11
12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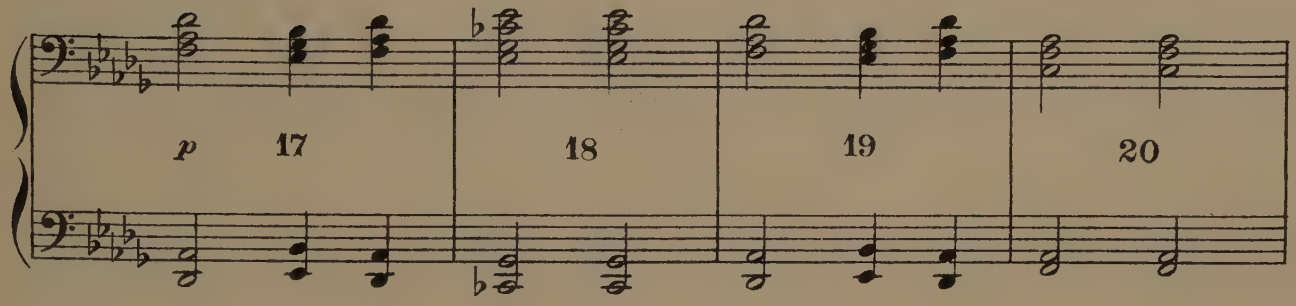
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17
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19
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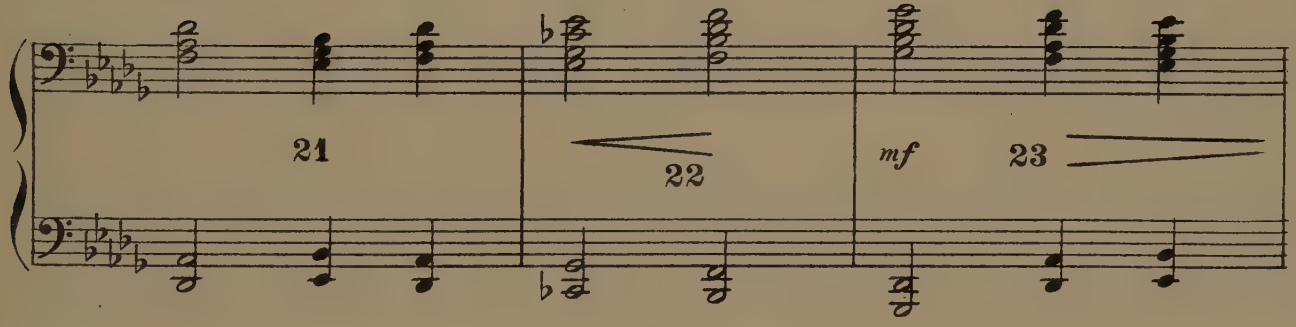
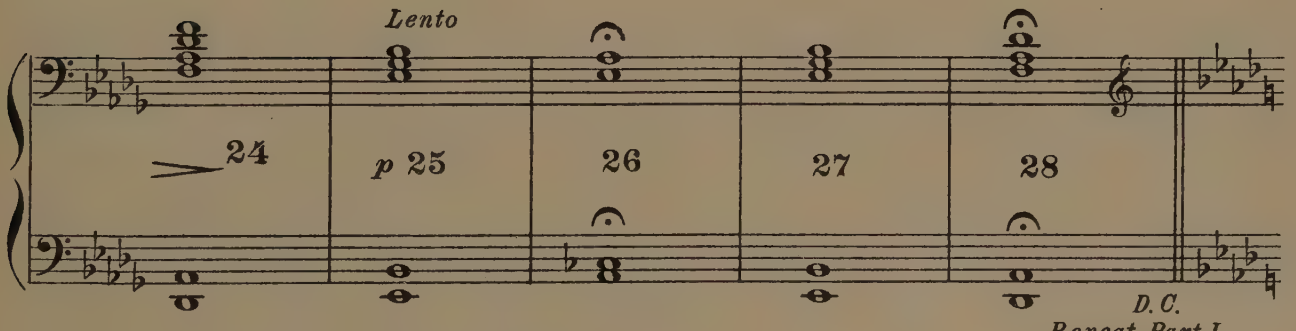

21
22
mf
23


Lento
24
p 25
26
27
28
D. C.
Repeat Part I.

VI. Bats

References to be used in connection with this dance.

Literature

All But Blind . . . . . De La Mare
The Bat. . . . . Carroll

Description.

Group dance for three. We will designate the dancers as A, B, and C.

The scene is dark but for a shaft of light C C (thrown from above) around and through which the Bats dart. Quick, darting, grotesque movements and positions in the dance lend a sinister character to the interpretation.

Introduction.

A enters from U.C.- Runs R. around edge of light and stops R.C.. .8 meas.

B enters U. L.- Runs across back of light and stops D. R. while A crosses in front and stops D.L.. . . . . .8 meas.

C enters U. C., slides forward with jerky movement to edge of light; A to L.C.; B to R.C. . . . . .6 meas.

All pause, moving wings slightly. . . . . .2 meas.

I. A.B.C. dart away from light (slide close step R)- take long sliding movement covering considerable distance. A.B.C. dart toward light. . 4 meas.

Moving counter-clockwise turn with 4 steps and finish with heels together.. . . . . .4 meas.

Repeat twice . . . . . 16 meas.
Continue to turn moving away from light (49) (50) (51) (52). . . . 4 meas.
Hold (53)... A is D.L;... B is D.R;... C is U.C.. . . . . 1 meas.

II. A and B run toward each other to C. in front of light, run around each other back to back, draw up quickly wings spread wide and dart back to places, C turns in place. . . . . 8 meas.
A and C do the same U.C., B turns in place. . . . . 8 meas.
B, C do same U.R. while A turns to place D.R. . . . . 10 meas.

III. All move around light finishing run with high leap, turn and draw up to full height, wings outspread. . . . . 8 meas.
Repeat twice. . . . . 16 meas.
Draw back from center, A is D.L., B is D.R., C is U.C. . . . . 2 meas.

IV. All move around the light with running movements, finish by swooping down and rising slowly, A runs to U.C. and swoops down on edge of light, B to D.L., C to D.R. . . . . 8 meas.
B runs to U.C., A to D.R., C to D.L.. . . . . 8 meas.
C runs to U.C., A to D.L., B to D.R.. . . . . 8 meas.

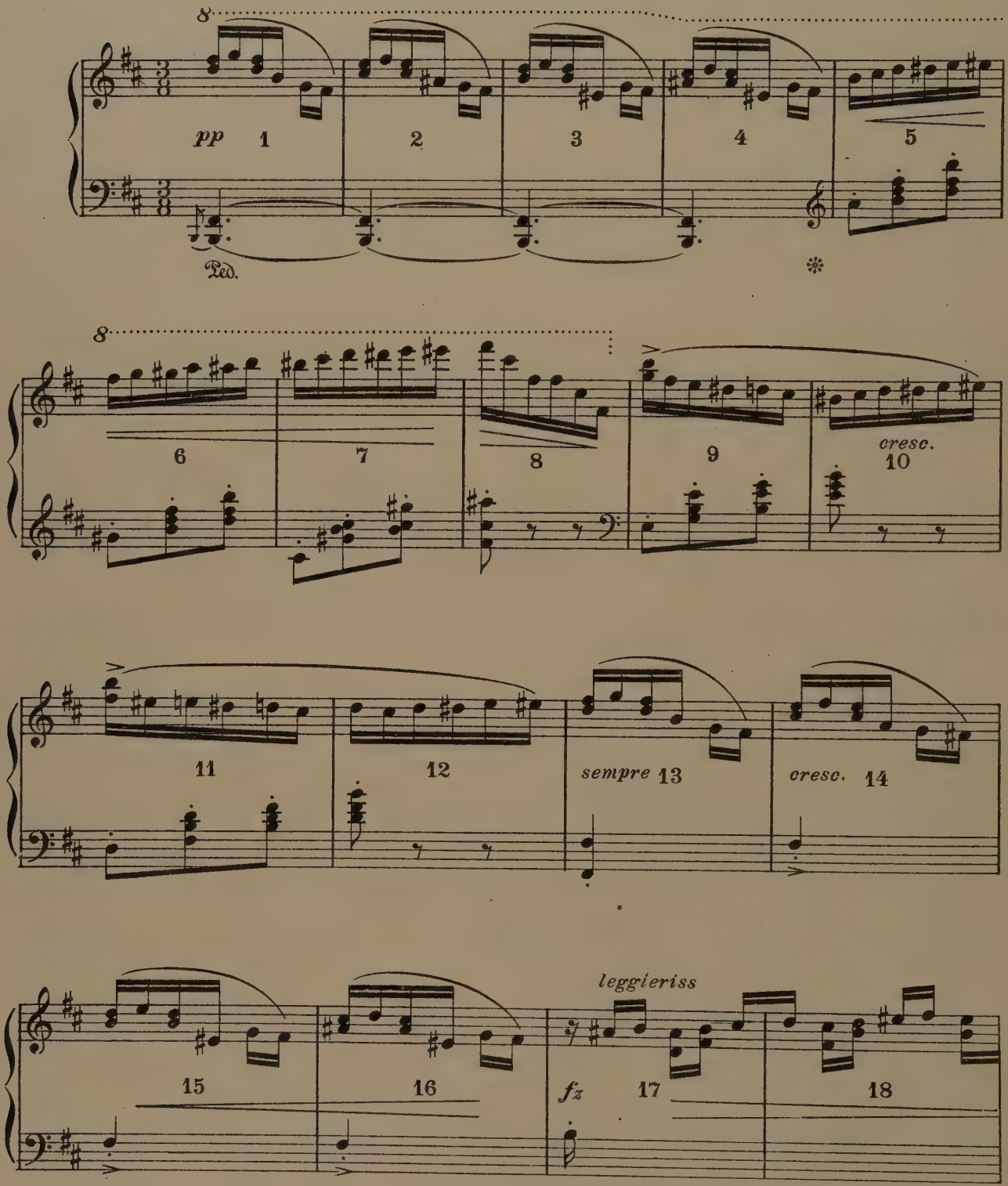
Interlude.
Swoop down to edge of light, slide sideways and hold (6 times) moving around light counter-clockwise. . . . . 6 meas.

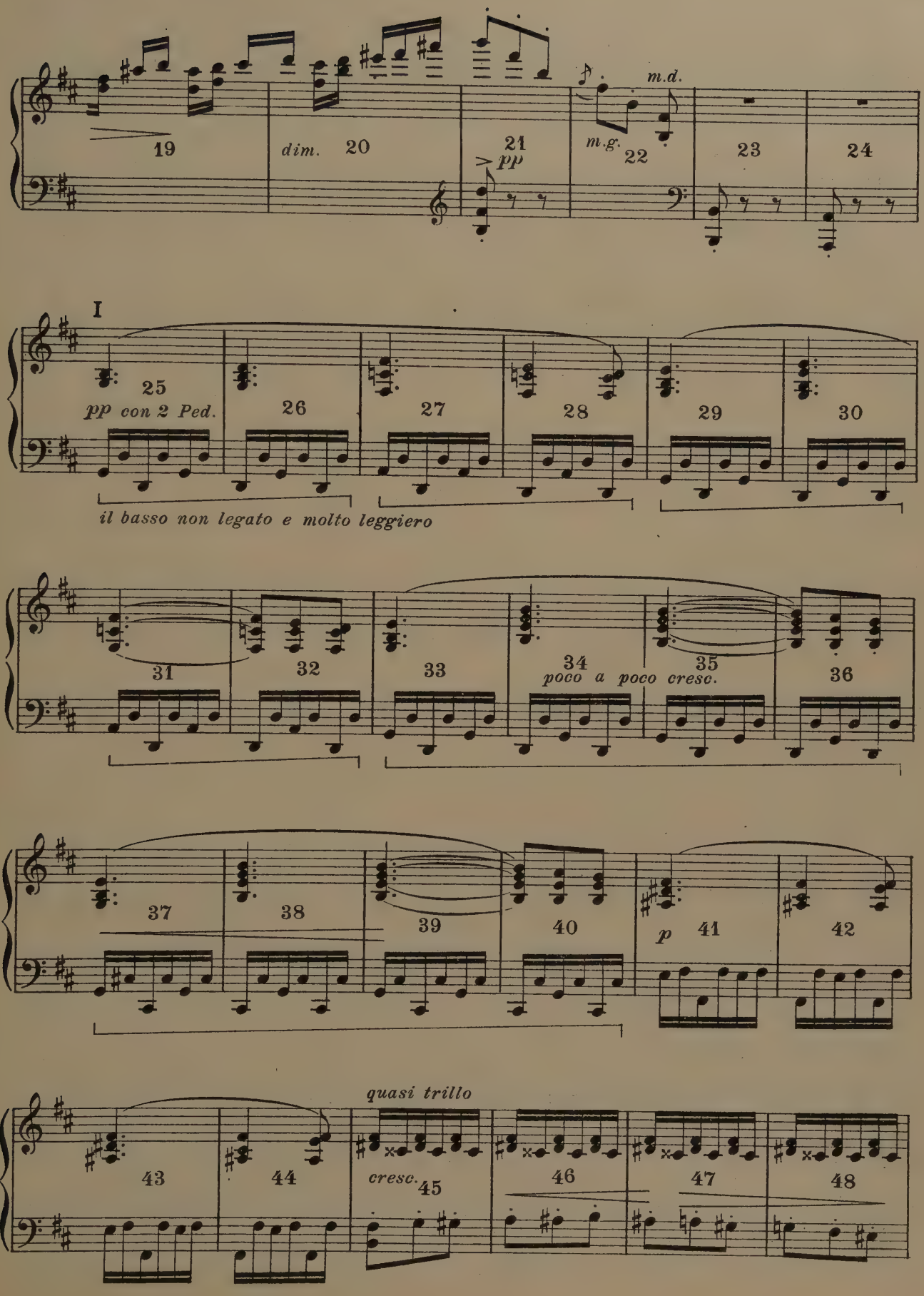
V. All take a quick leap, turn and run A exits U.R.. . . . . 4 meas.
B and C repeat and B exits U.L. . . . . 4 meas.
C makes a complete circle of the light and exits U.C. . . . . 8 meas.

VI. Bats

EDWARD Mac DOWELL
Op.17, Nº 2

Introduction




19
dim.
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21
pp
m.g.
22
m.d.
23
24
I
25
pp con 2 Ped.
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27
28
29
30
il basso non legato e molto leggiero
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32
33
34
poco a poco cresc.
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p
41
42
quasi trillo
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44
cresc.
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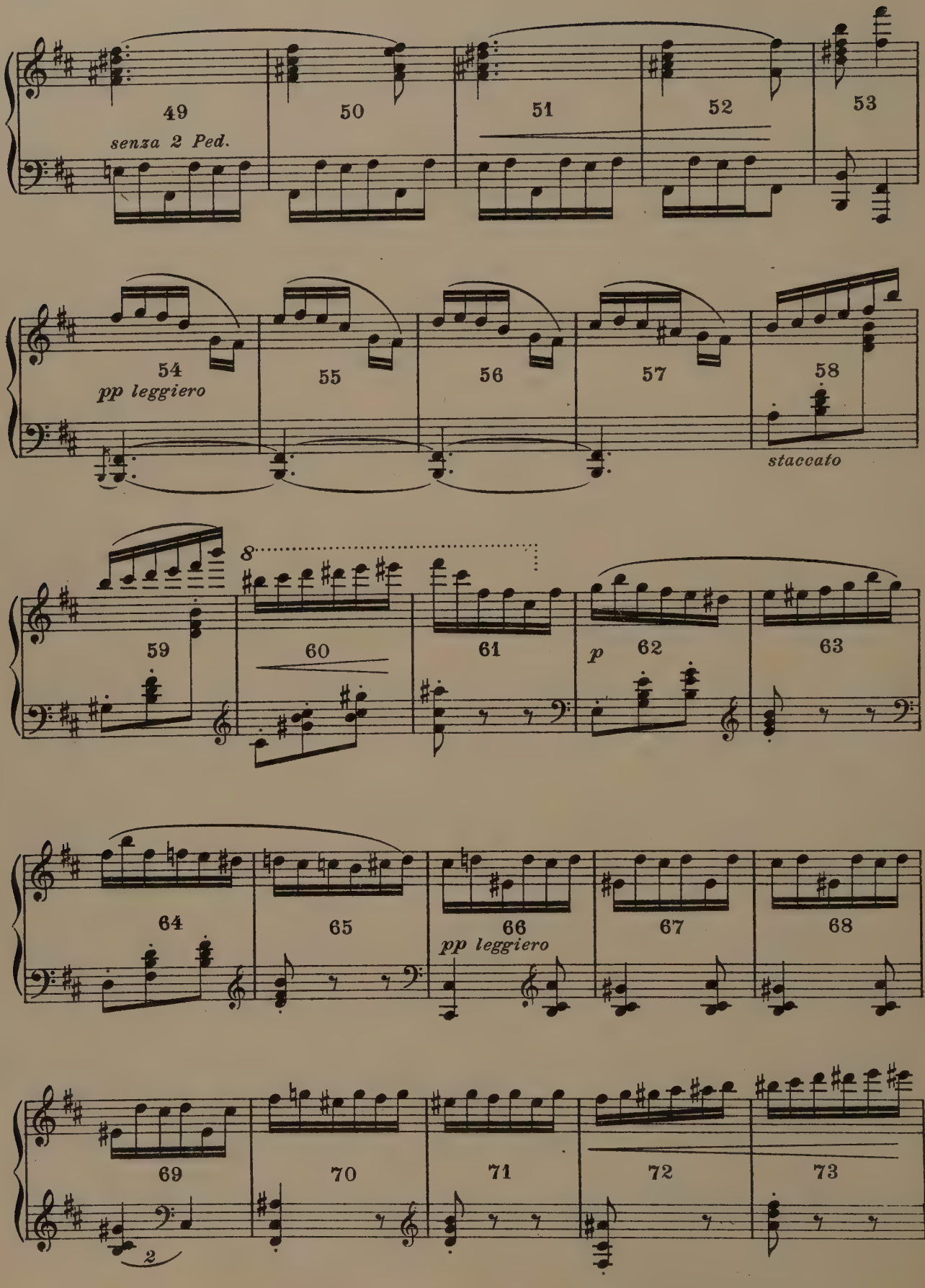
49
senza 2 Ped.
50
51
52
53
54
pp leggiero
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56
57
58
staccato
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p
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65
66
pp leggiero
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73
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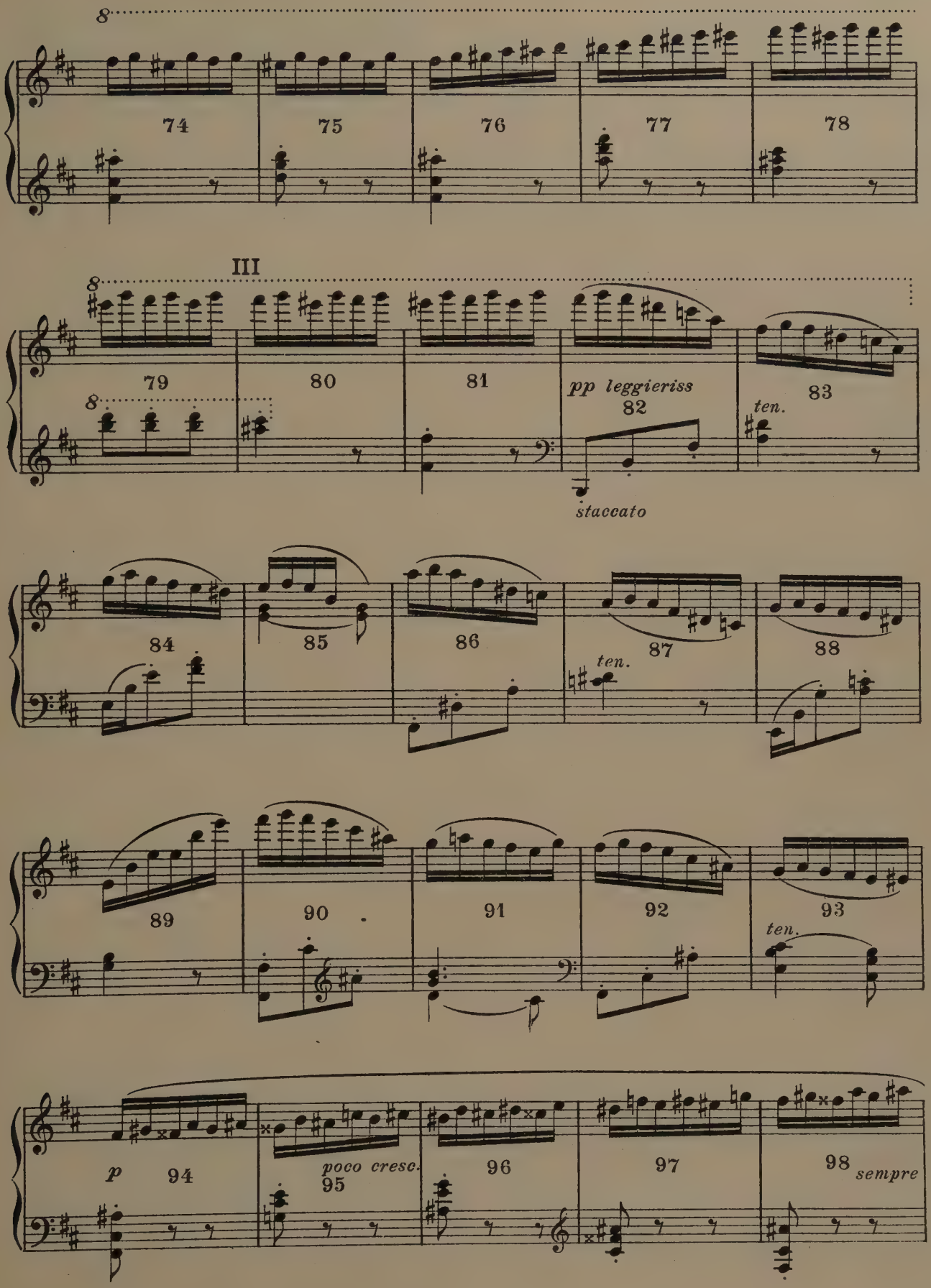
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75
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77
78
III
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79
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80
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pp leggieriss
82
staccato
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85
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ten.
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90
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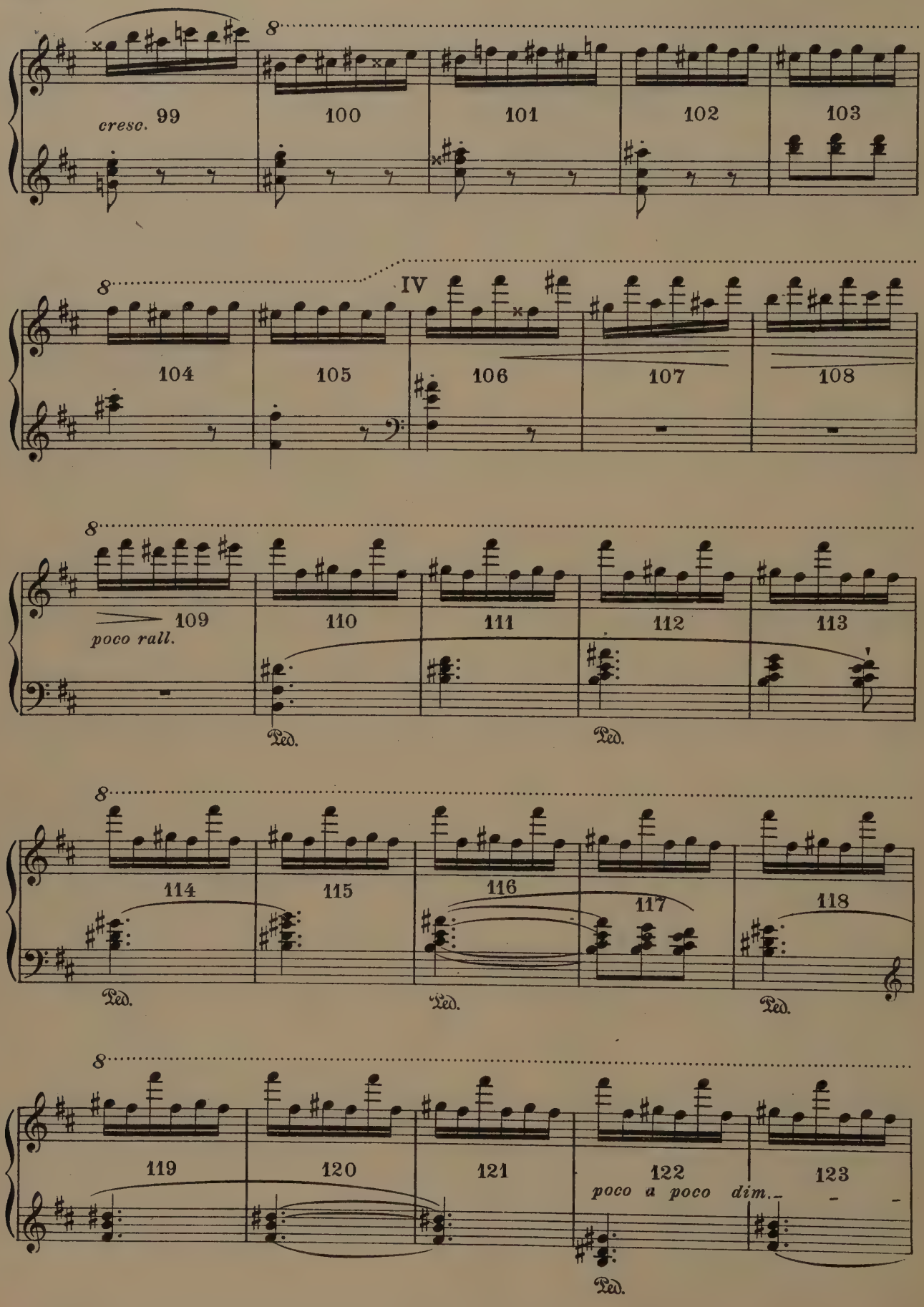
92
ten.
93
p
94
poco cresc.
95
96
97
98
sempre


8
cresc.
99
100
101
102
103
8
IV
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105
106
107
108
8
109
poco rall.
110
111
112
113
Ped.
Ped.
8
114
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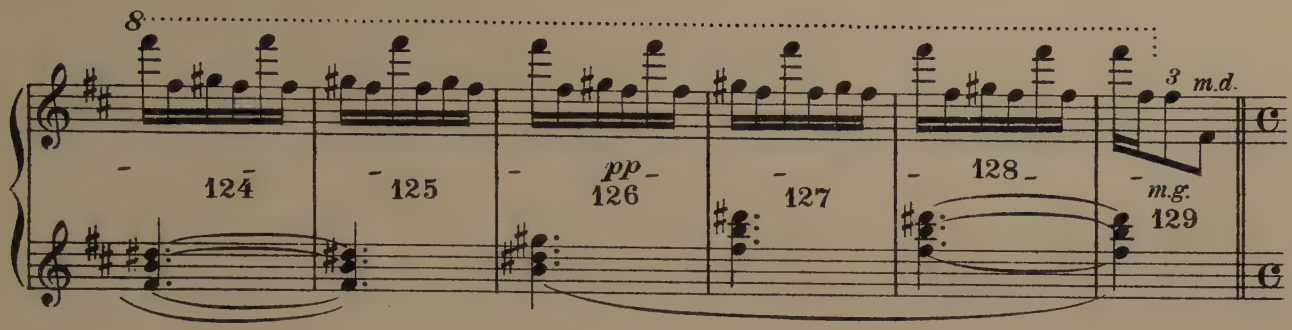
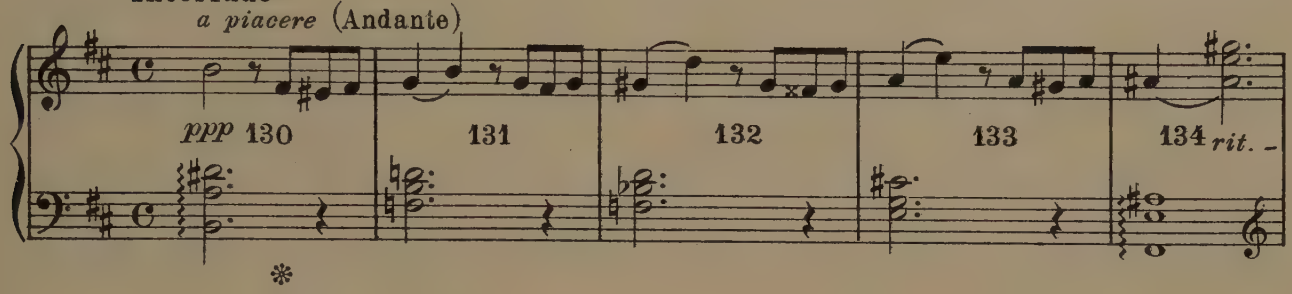
116
117
118
Ped.
Ped.
Ped.
8
119
120
121
122
poco a poco dim.
123
Ped.



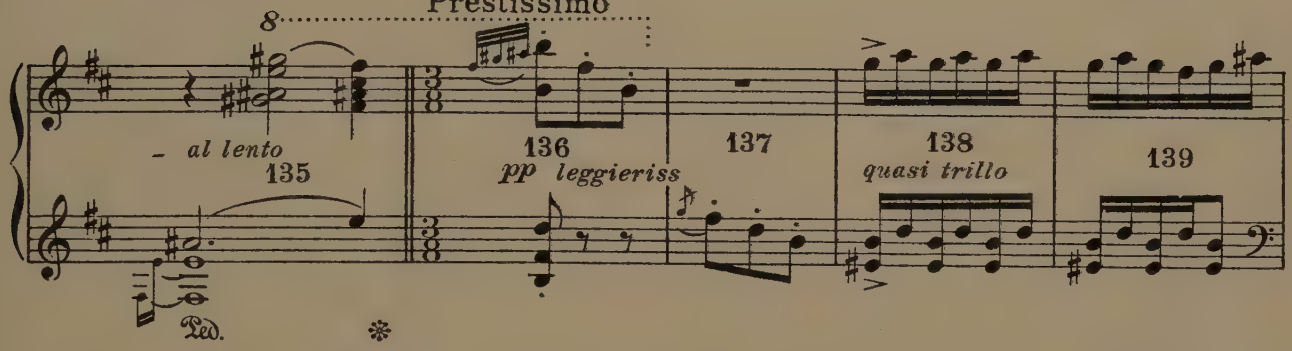
Interlude

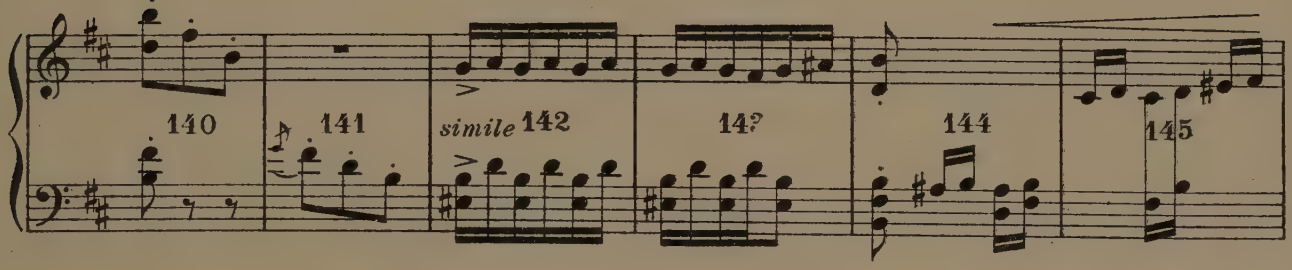
a piacere (Andante)

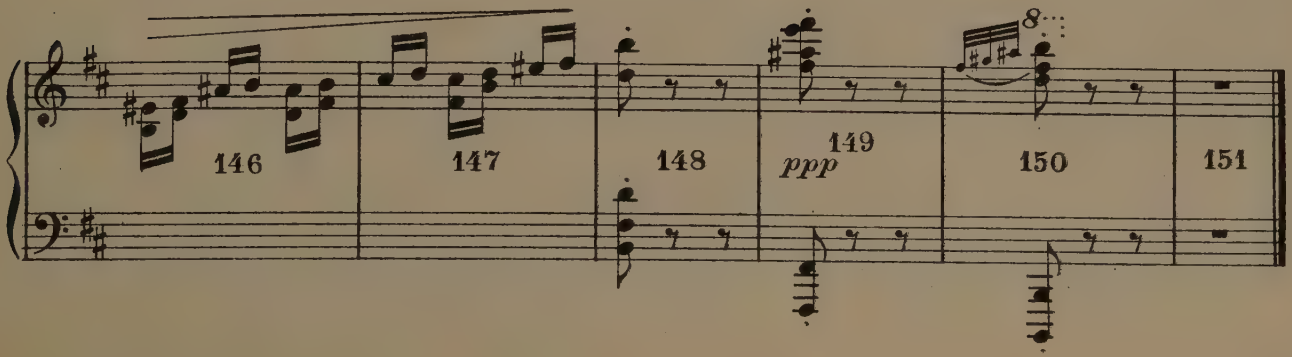


V

Prestissimo







VII. Pierrot

References to be used in connection with this dance

Literature-

Pierrot . . . . . Carman and King
Pierrot (1st stanza) . . . . . Drinkwater
Pierrot . . . . . Teasdale

Painting-

Pierrot . . . . . Maxfield Parrish
Pierrot is Dying . . . . . Aubrey Beardsley

Description-

Pierrot sees Pierrette in the garden; he approaches cautiously planning to take her by surprise. Before she discovers him, he sees Harlequin coming. It is for Harlequin that she waits. Heart-broken, he withdraws-

I. Enter Pierrot (U. R.) wrapping his large black cape about him (1) and (2). . . . . 2 meas.
Walks eagerly toward Pierrette (imaginery character off stage U. R.) movement follows melody (3) (4) (5) (6) (7) (8) . . . . . 6 meas.
Pauses, reaches toward her (9) (10) . . . . . 2 meas.
Continues cautiously lest he be discovered (11) (12) (13) (14) (15) . 5 meas.
Hurries happily toward her (16) (17) (18) . . . . . 3 meas.

II. Pierrot expresses his love for Pierrette, forgetting in his ecstasy that he may be discovered (19) (20) (21) (22) (23) . . . . . 5 meas.
Sees Harlequin coming, pauses in dismay (24) (25) . . . . 2 meas.
First decides to go to her (26) . . . . . 1 meas.
He won't believe she waits for some one else (27) (28) (29). . . 3 meas.
Finally convinced he determines to depart (30) (31) . . . . 2 meas.

III. Pierrot withdraws (32) (33) (34) (35) (36) Pauses irresolutely (37) (38) (39). . . . . 8 meas.
Turns and walks falteringly away (40) (41) (42) (43) (44) . . . 5 meas.
Looks back (45). . . . . 1 meas.
Heart-broken, he leaves the garden (46) (47). . . . . 2 meas.

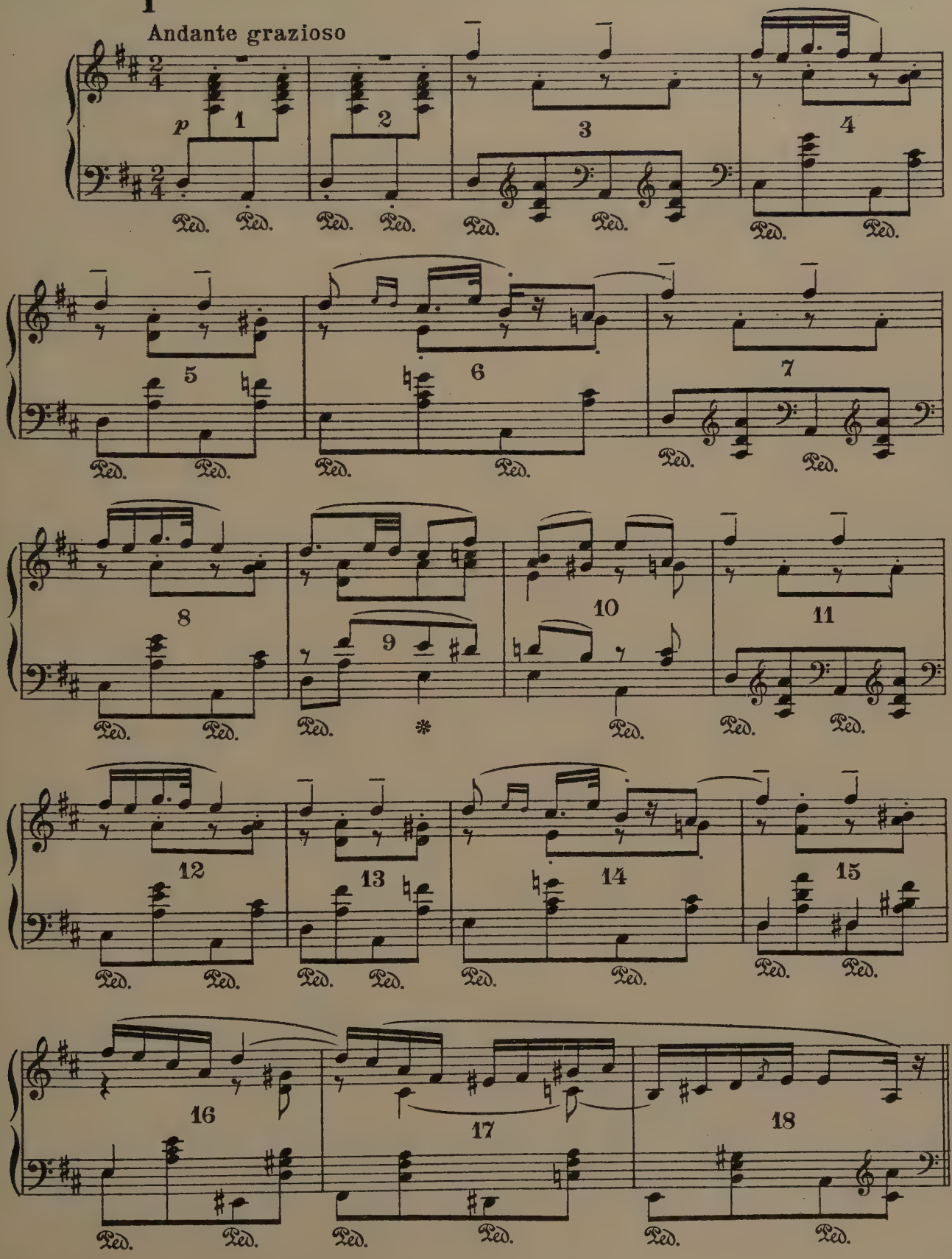
VII. Pierrot

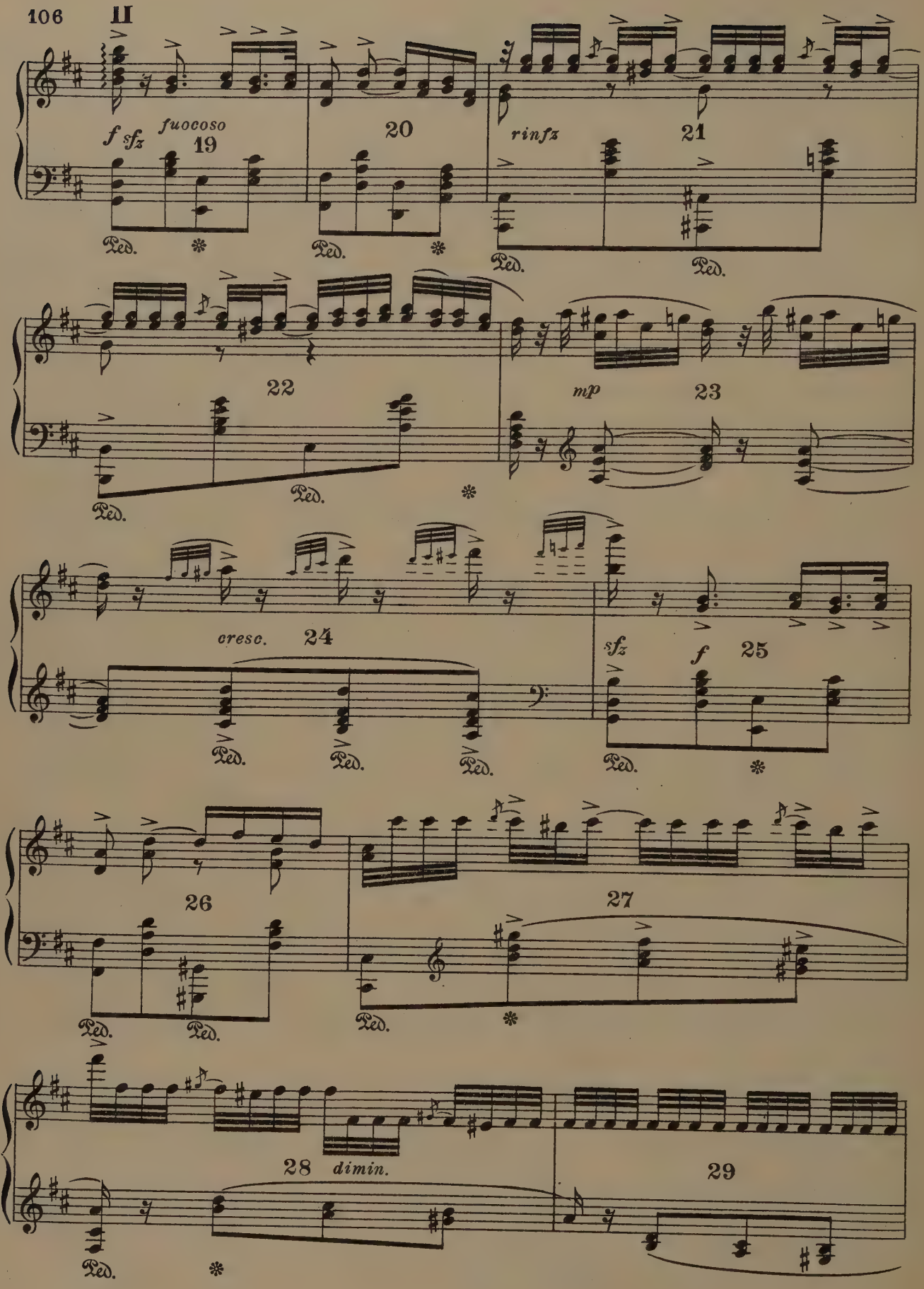
Serenata

M. MOSZKOWSKI
Op. 15, No. 1

I

Andante grazioso




f sfz
fuocoso
19
20
rinfz
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Ped.
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sfz
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dimin.
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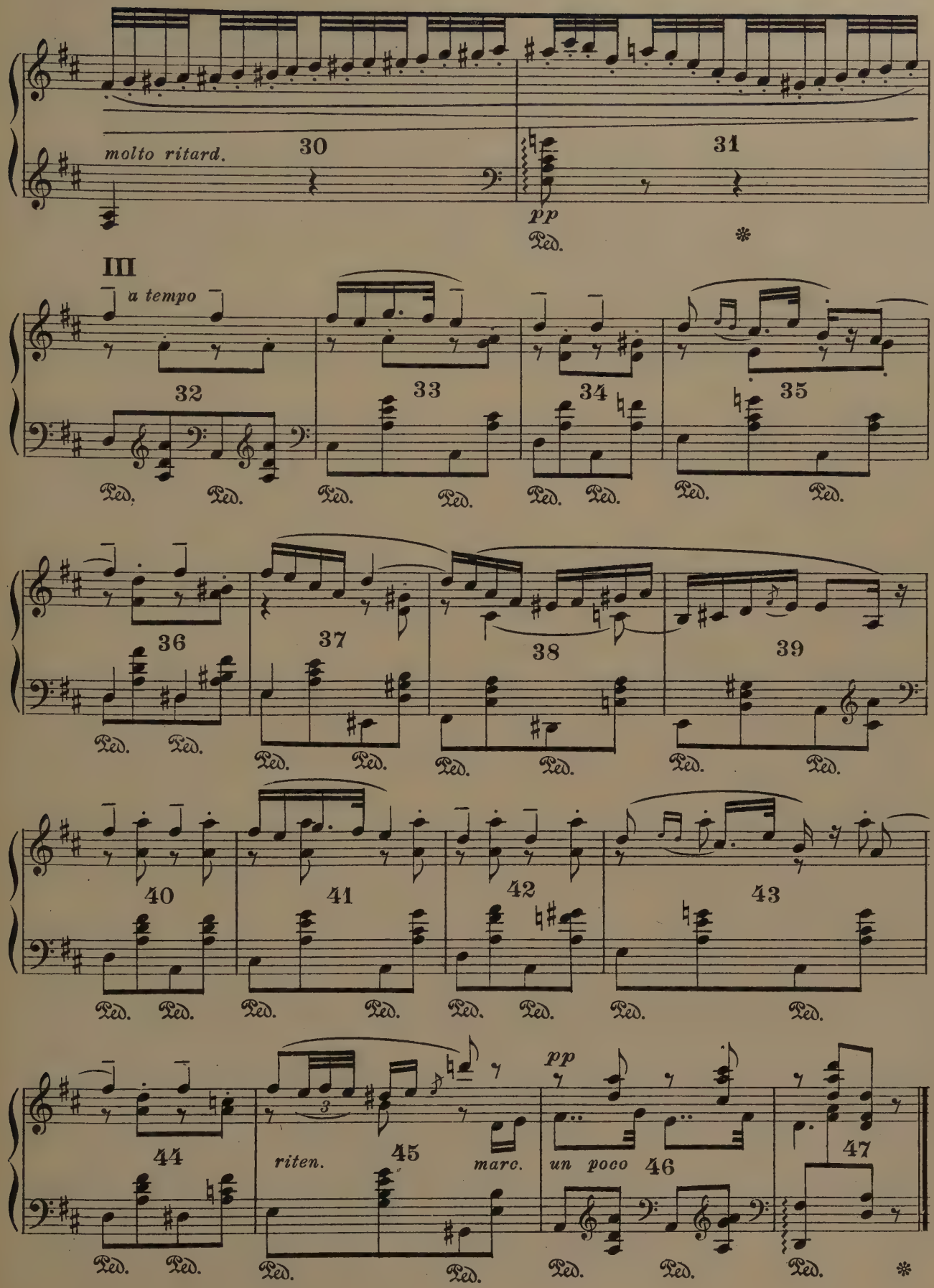
molto ritard.
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31
pp
Ped.
III
a tempo
32
33
34
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36
37
38
39
40
41
42
43
44
riten.
45
marc.
pp
un poco
46
47

VIII. Funeral March of a Marionette

Reference to be used in connection with this dance

Literature-

The Marionette. . . . . De La Mere

Description-

A study in the grotesque. The dance is based on the story of the music as given by Gounod. This can be a solo dance but is intended as a group dance. It must be remembered that the marionette is perfectly relaxed until a string is pulled. The dancer must give the impression that he is suspended by strings and that each joint is manipulated in this way. It is the exact opposite of a doll in this respect, because a doll is stiff until she is manipulated, a marionette is utterly relaxed. If possible send the class to a marionette performance.

Introduction. . . . . 18 meas.

Enter first marionette in attitude of great grief (2 steps a measure). . . . . 4 meas.

Pantomine of grief. . . . . 4 meas.

Repeats all . . . . . 8 meas.

Pantomine of telling audience, the funeral procession is coming and it carries his beloved, and he will never again do aught but weep. . . 8 meas.

Walks on (enter procession of marionettes carrying the dead.) . . 8 meas.

First marionette turns, sees his beloved, runs and falls down upon casket C C (procession stops) Pantomine of unconsolable grief. . . 8 meas.

The procession starts on-

The first marionette collapses on the ground- . . . . . 8 meas.

Raises head and looks after procession, collapses, raises body, collapses, rises to feet. . . . . 8 meas.

Starts to follow, falters more, looks around, sees tavern, decides to refresh himself. . . . . 8 meas.

Calls for some wine at the door, drinks thirstily. . . . . 8 meas.

General festivities begin-

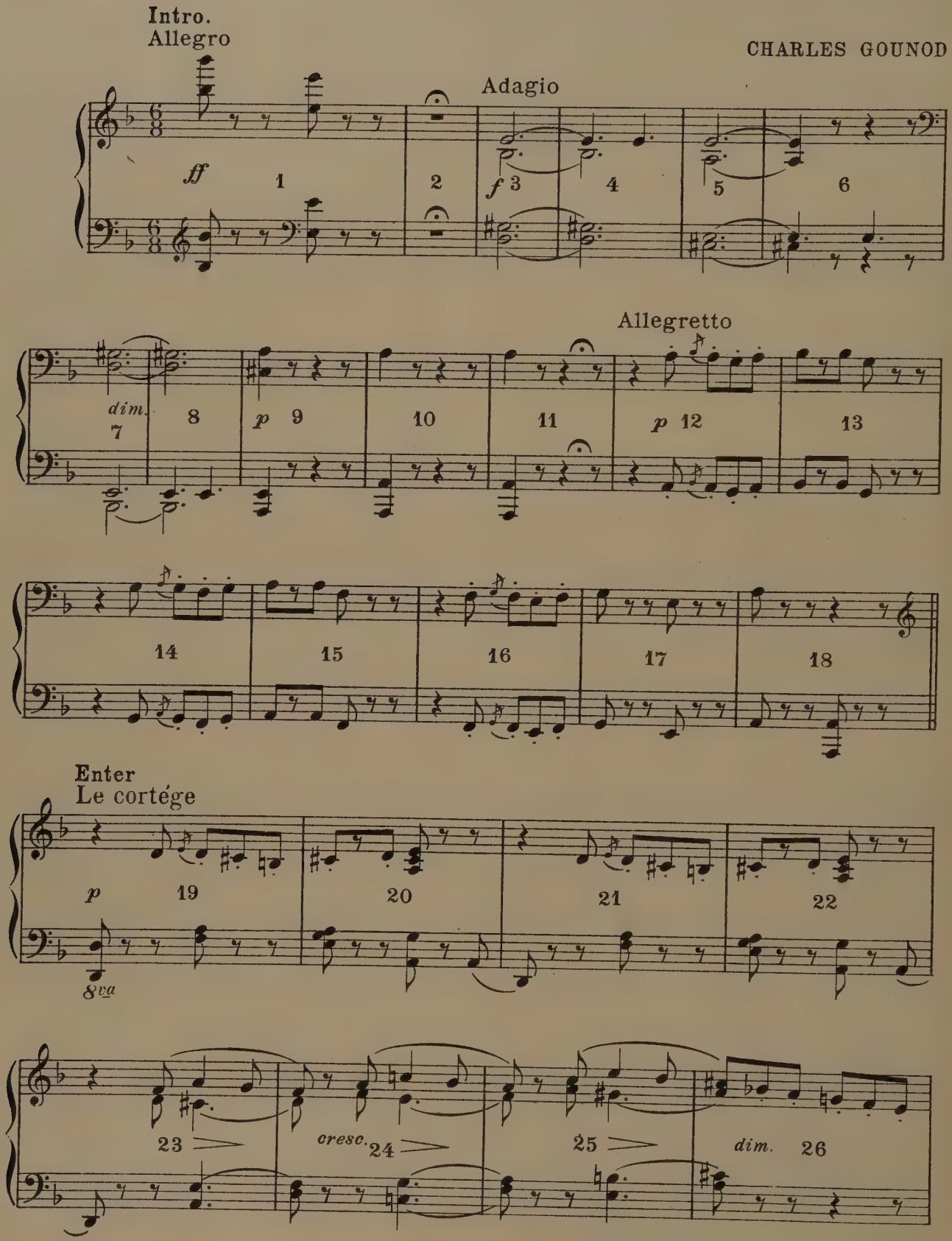
The first marionette treats the whole party over and over and completely drowns his sorrows in wine.. . . . . 18 meas.

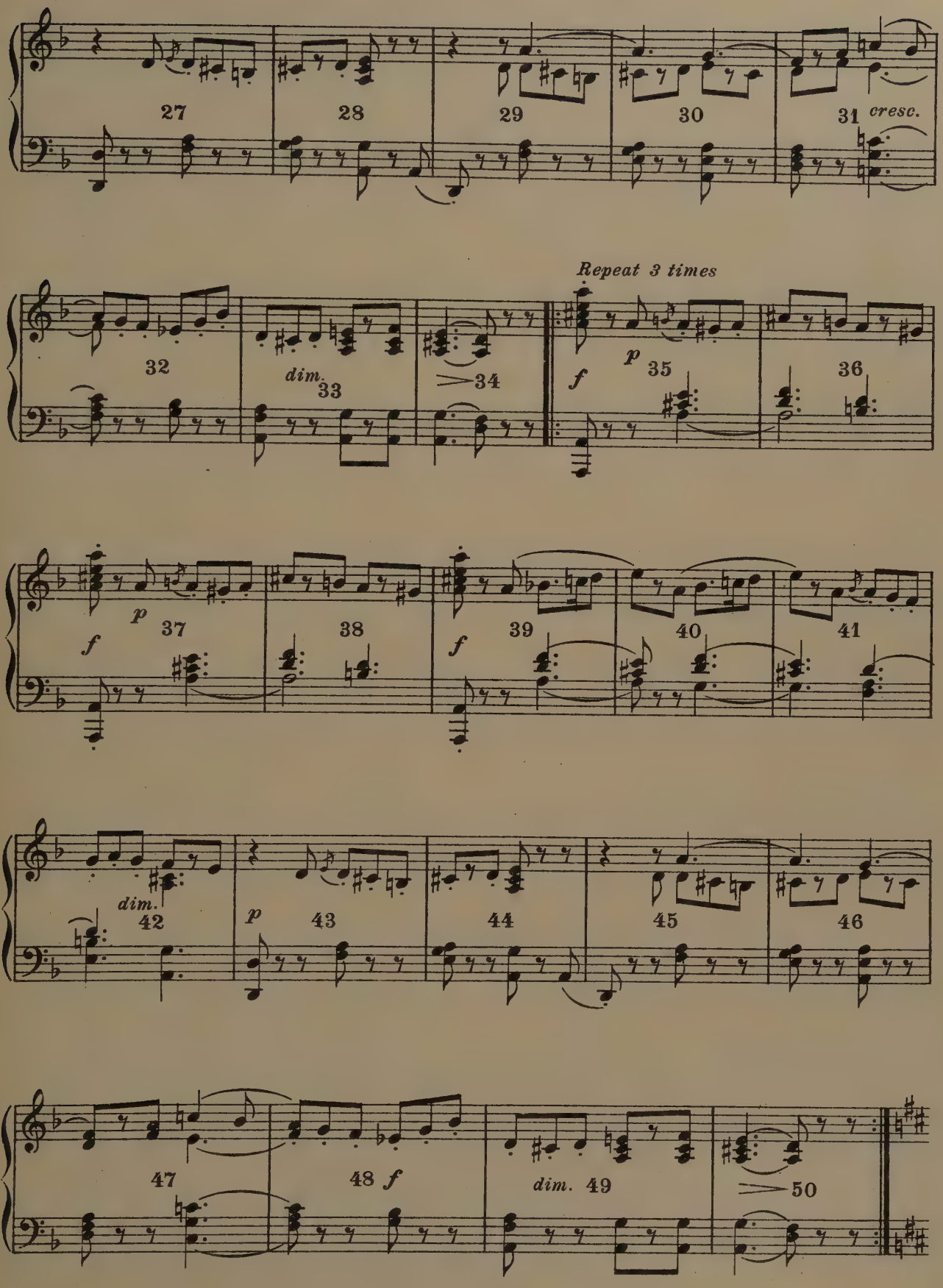
Suddenly from the distance the funeral note is heard, he listens, it comes nearer and nearer, then he remembers. . . . . 8 meas.

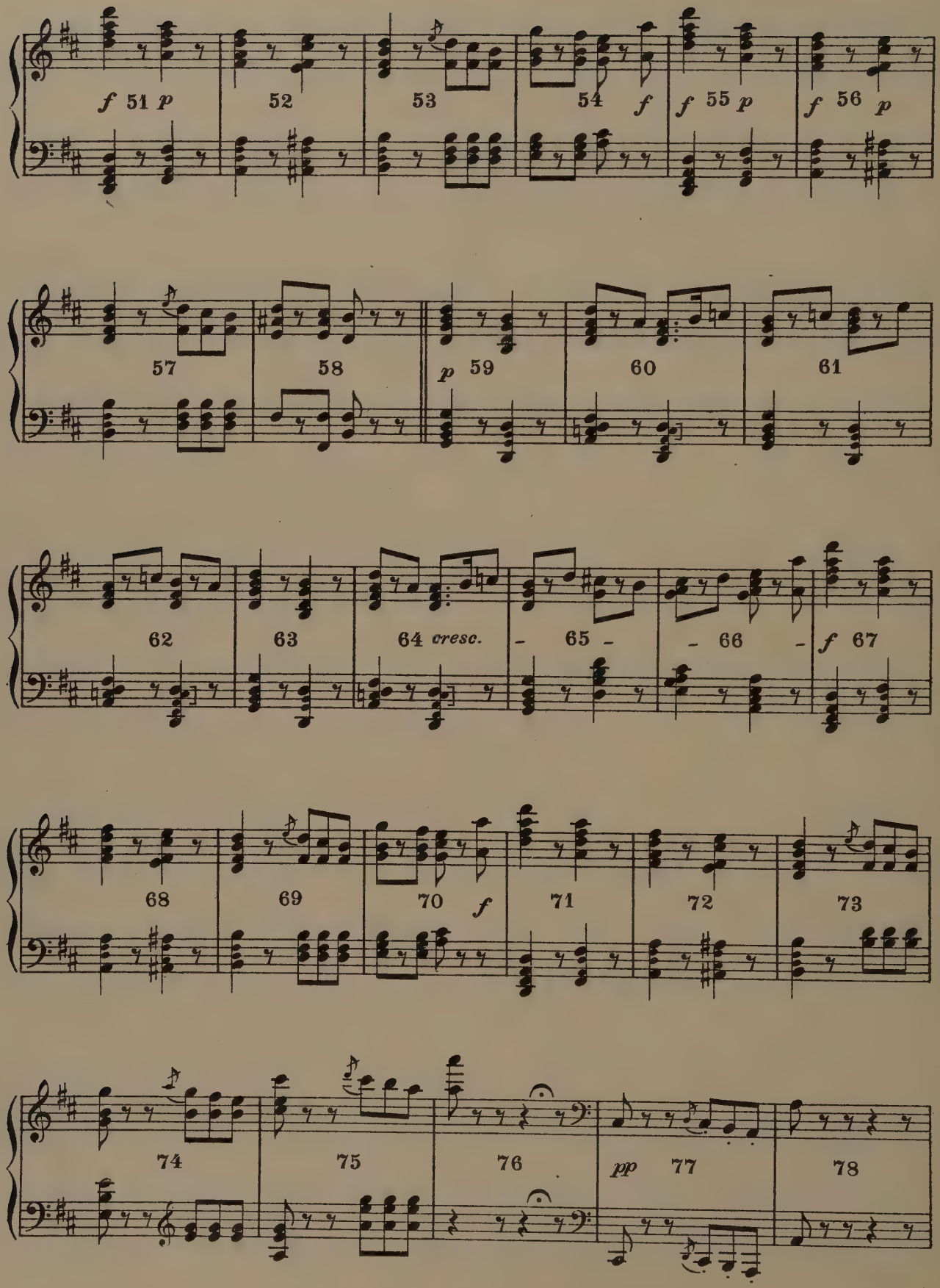
Tells his comrades to be gone. . . . . 4 meas.

Runs to meet the funeral march. Just as it enters, turns and leads it as it comes back, the most grief stricken of all, beats his bosom, tears his hair and stumbles along. . . . . 36 meas.

VIII. Funeral March of a Marionette




27
28
29
30
31
cresc.
Repeat 3 times
32
dim.
33
34
f
p
35
36
p
37
f
38
39
f
40
41
dim.
42
p
43
44
45
46
47
48
f
dim.
49
50


f 51 p
52
53
54 f
f 55 p
f 56 p
57
58
p 59
60
61
62
63
64 cresc.
65
66
f 67
68
69
70 f
71
72
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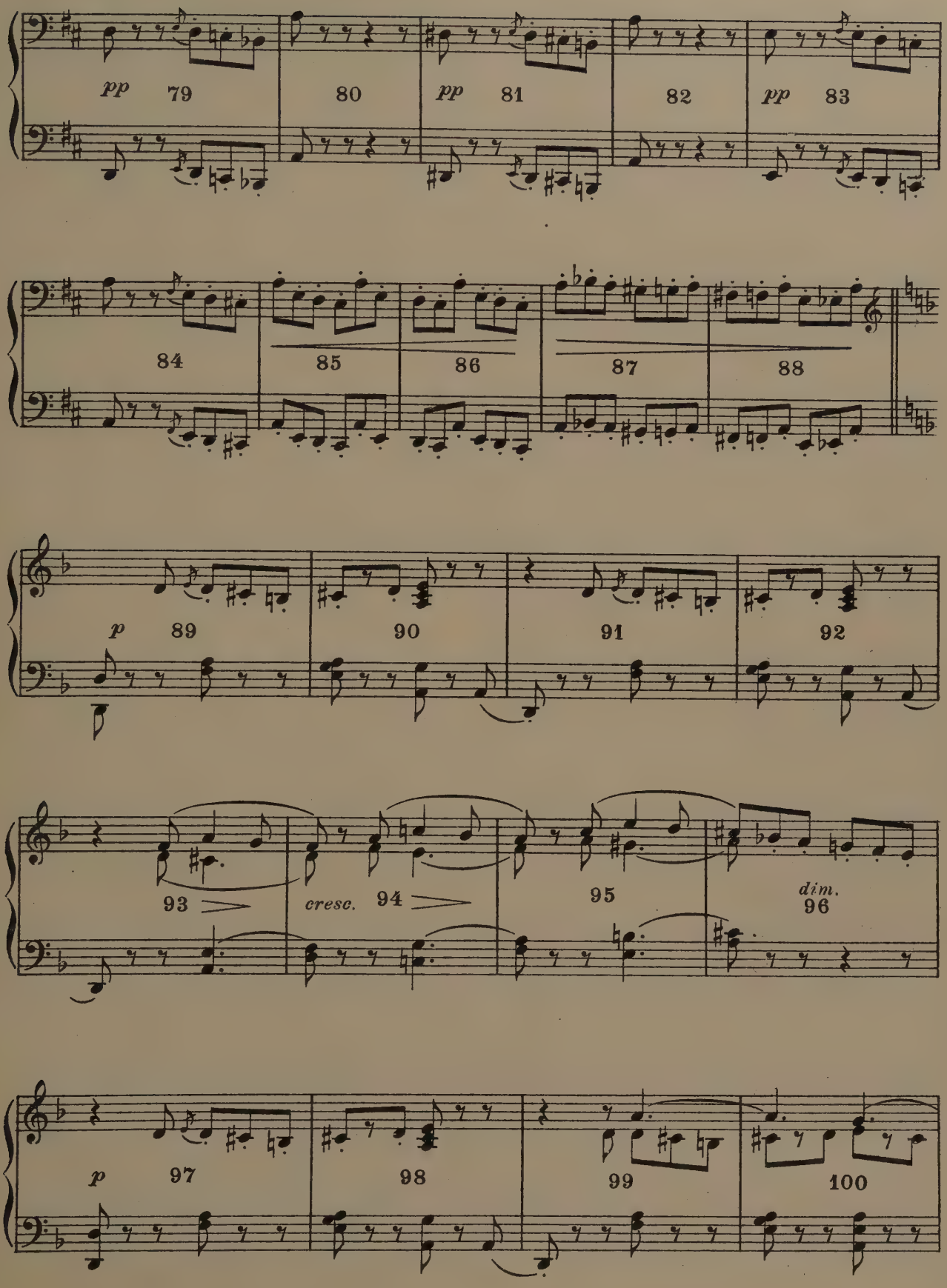
74
75
76
pp 77
78


pp
79
80
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cresc.
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95
dim.
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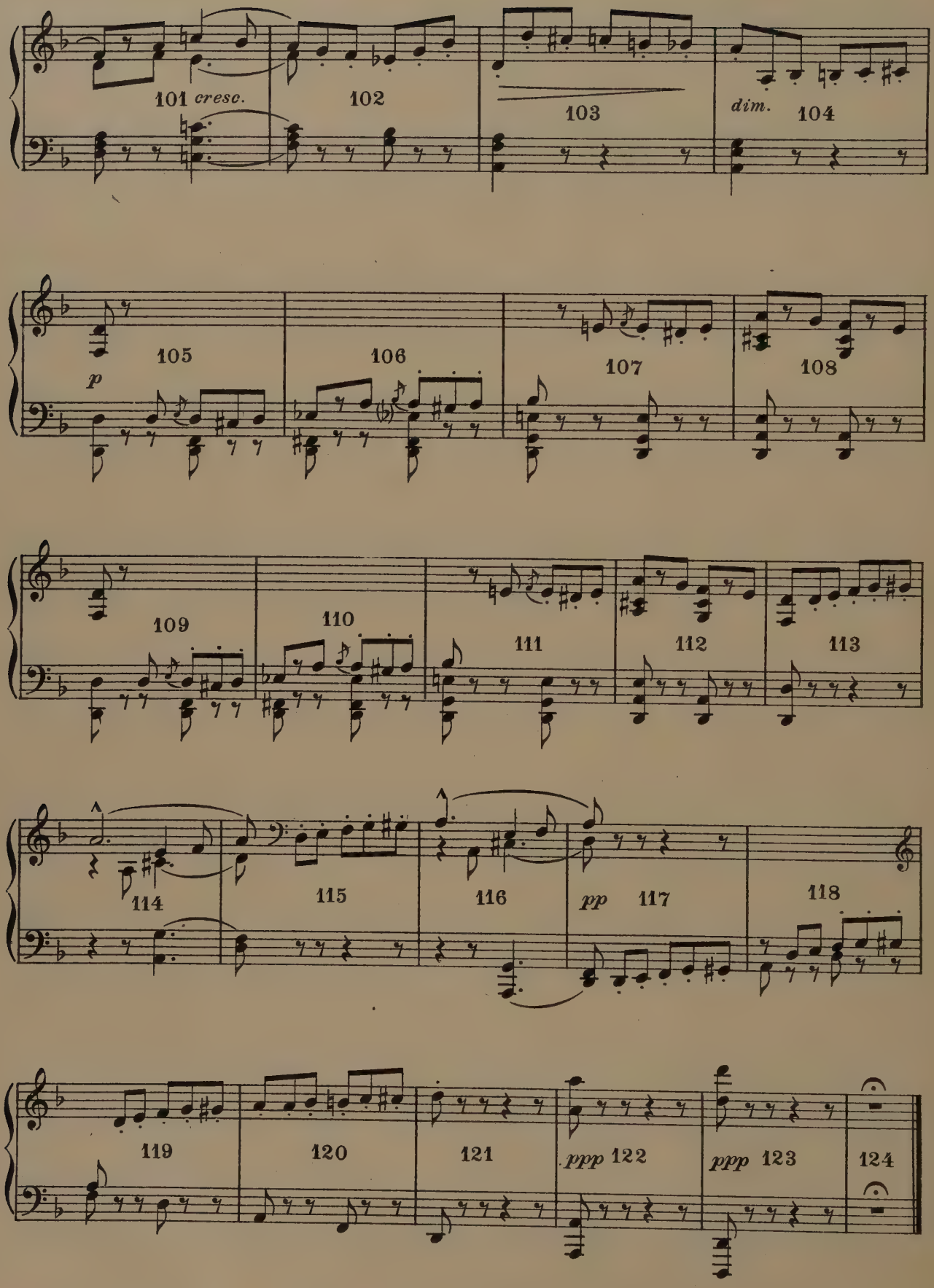
101 cresc.
102
103
dim.
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p
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112
113
114
115
116
pp
117
118
119
120
121
ppp
122
ppp
123
124

IX. Rumor

References to be used in connection with this dance

Literature-

AEneid Book IV 173 - 197. . . . . Vergil
Translation of Vergil's AEneid . . . . .Dryden

Painting-

La Calunnia. . . . . Botticelli

Description-

"Ex templo Libyae magnas it Fama per urbes,"-

I. Rumor appears stealthily, slyly scurrying and pausing with malicious intent, concealing herself in her sinister cloak . . . .7 meas.
She reaches out as if to clutch her victim (8). . . . . .1 meas.
She gloats in her hideous power (9) (10). . . . . .2 meas.
She taunts, derides and revels in the evil she plots (11) to (34) 23 meas.

II. Rumor summons her confederates.
They join her one at a time, or come in groups from R. and L.
They in turn communicate it to newcomers in the fast growing mob of intriguers (34) to (58) . . . . . .24 meas.

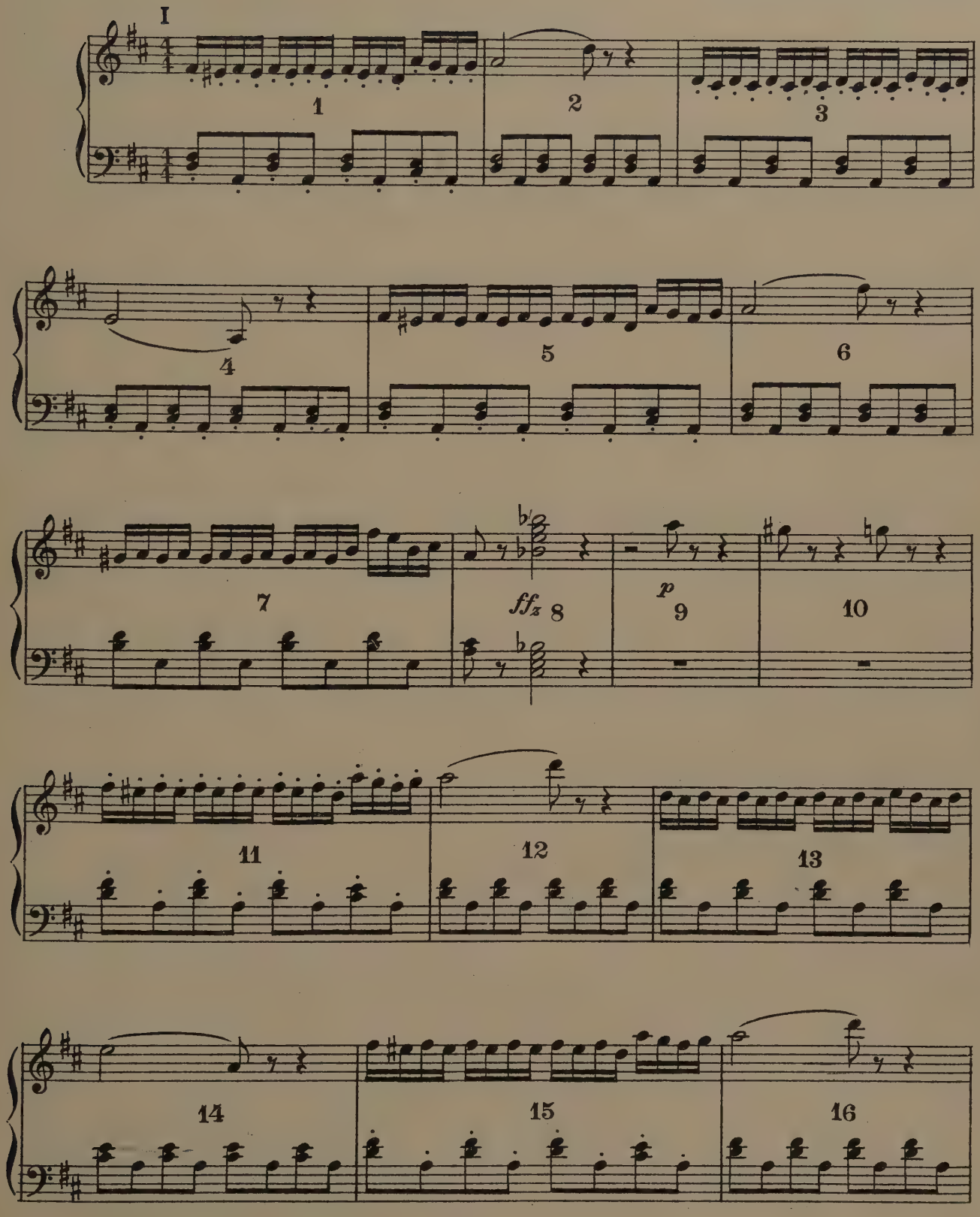
III. Rumor beckons and they group around her (58) to (66) . . . 8 meas.
Crouching low- they sway to rhythm (66) to (76) . . . . . 10 meas.
Rumor incites them, they rise slowly still swaying (76) to (84) 8 meas.

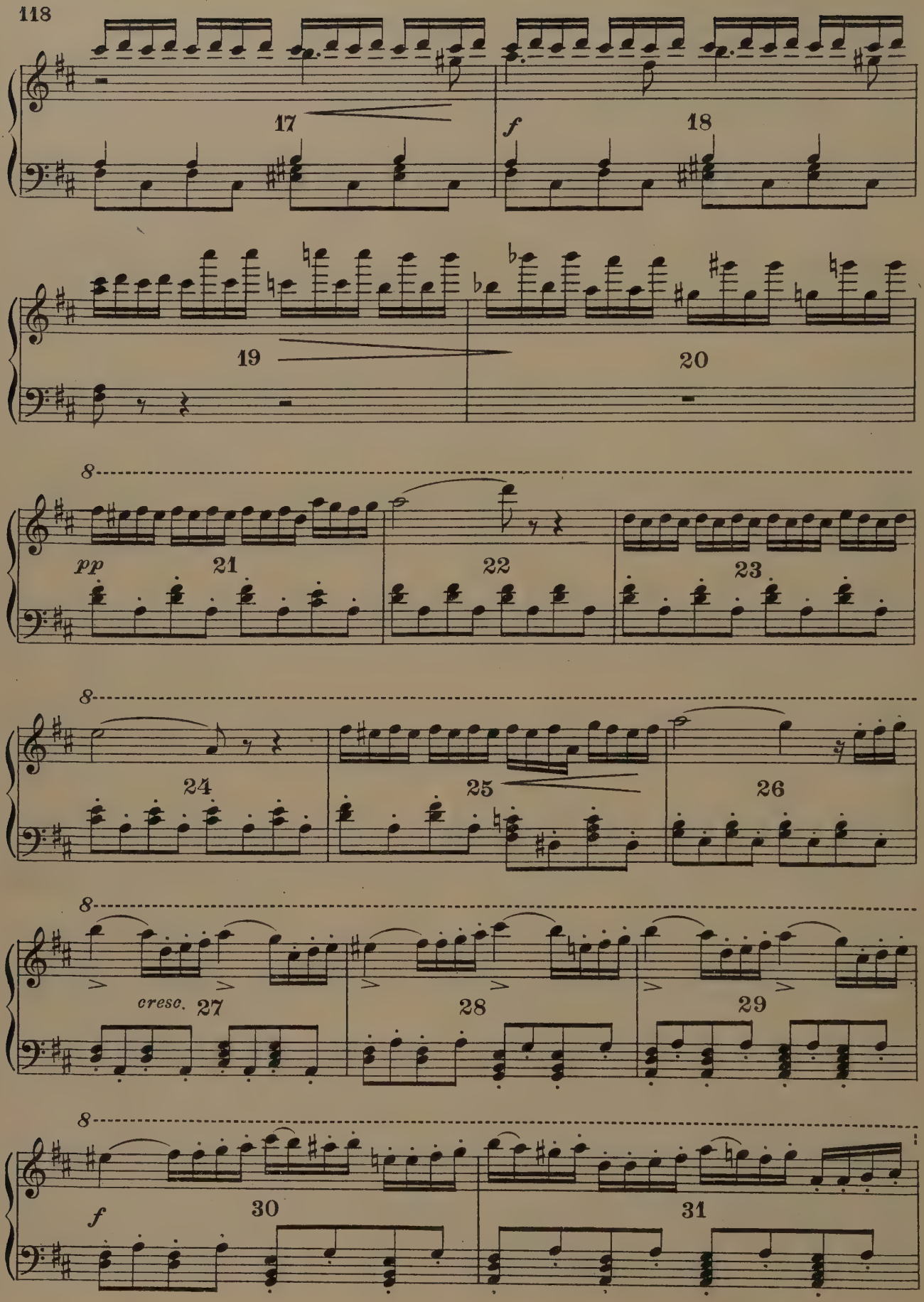
IV. Hands joined- the long line follows Rumor. They skip as they wind in and out, snake fashion (84) to (96) . . . . . 12 meas.

V. Drop hands. Run (circle formation) ½ group to R. (96) to (102) 6 meas.
½ to L. Rumor C. change direction (102) to (108) . . . . 6 meas.
All run to C. (108) to (112) out to large circle (113) and (114) . 7 meas.
Form in couples or groups, great excitement and frenzy (115) . 1 meas.
Run to circle (116) to (120) Run out (120) to (124) . . . . 8 meas.
Whirl, stop (124) Whirl, stop (125) . . . . . 2 meas.
3 whirls, stop (126) (127) (128) (129) . . . . . 4 meas.
Rumor center. They circle around hopping up and down, feet wide apart, knees bent. Crouching, they close in. Rumor urges them to fly to all parts with their hateful message (130) to (135) 5 meas.
They hail their evil leader (135) . . . . . 1 meas.
The abettors scurry away (136) . . . . . 1 meas.
Rumor, a malevolent figure, drawing her dark cloak about her, shrinks back to lurk in the shadow, her wicked gaze already fixed on the next victim (137) (138) . . . . . 2 meas.

IX. Rumor

G. ROSSINI
From Overture Semiramide

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cresc.
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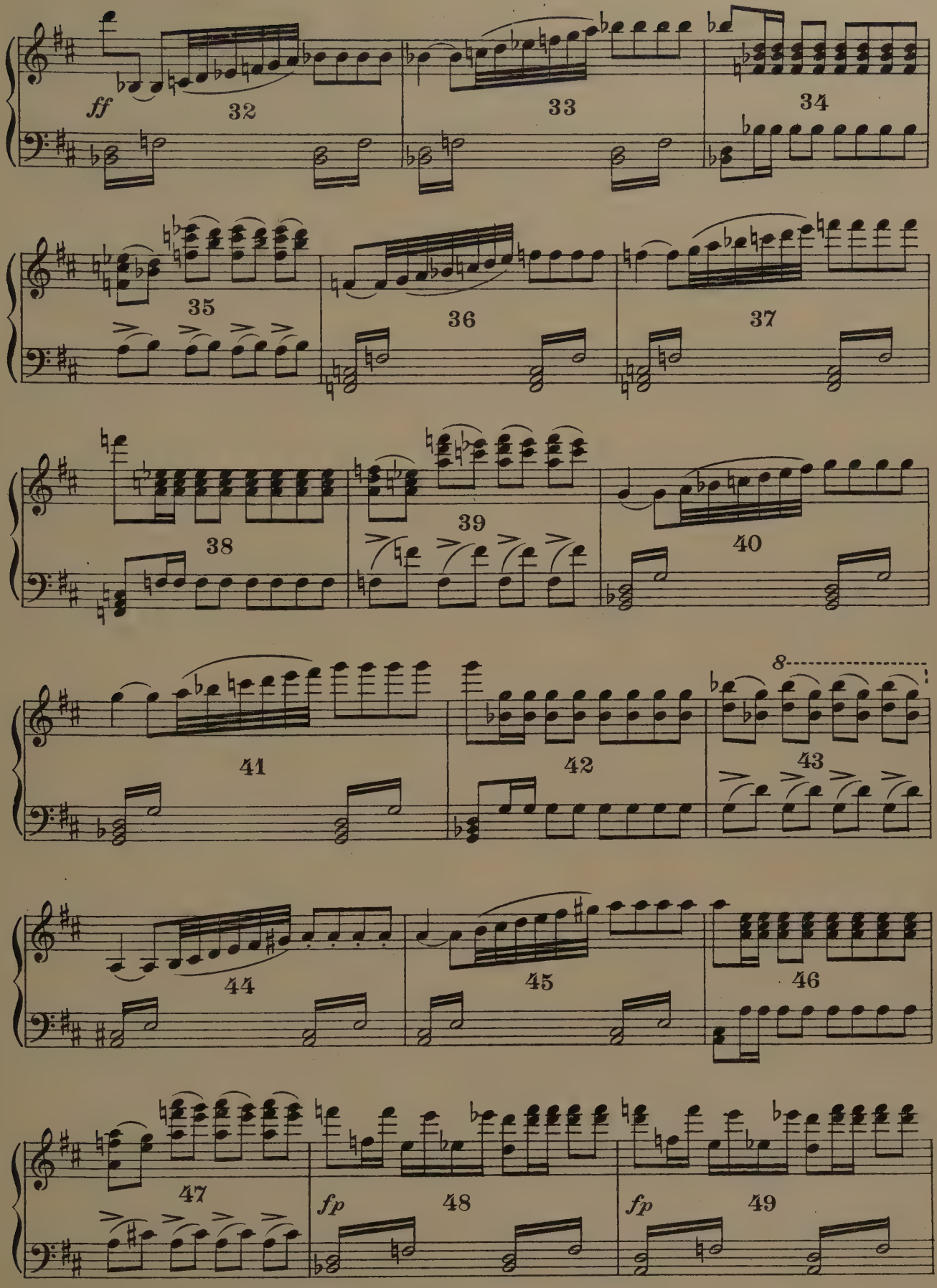
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fp
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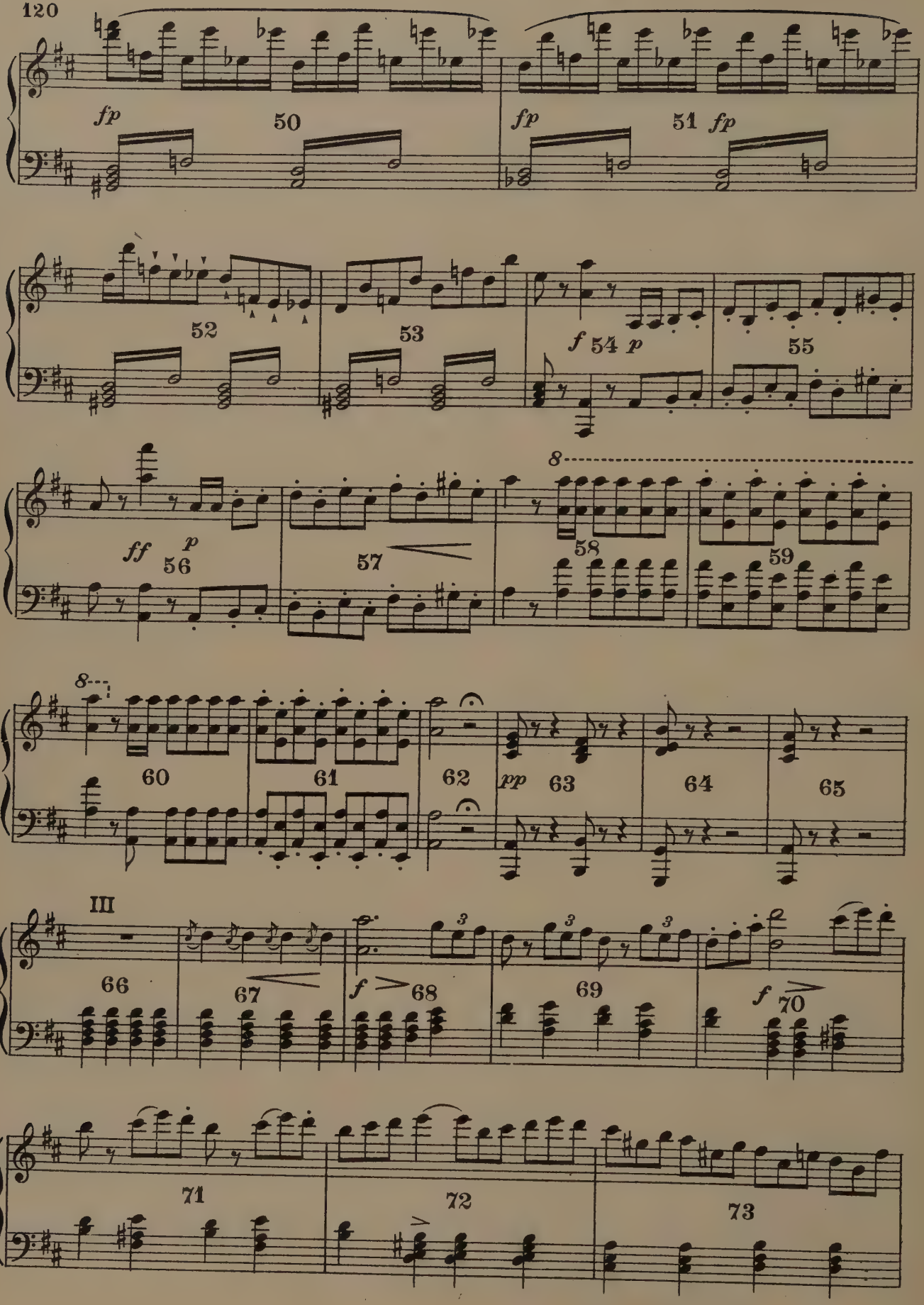
fp
49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III
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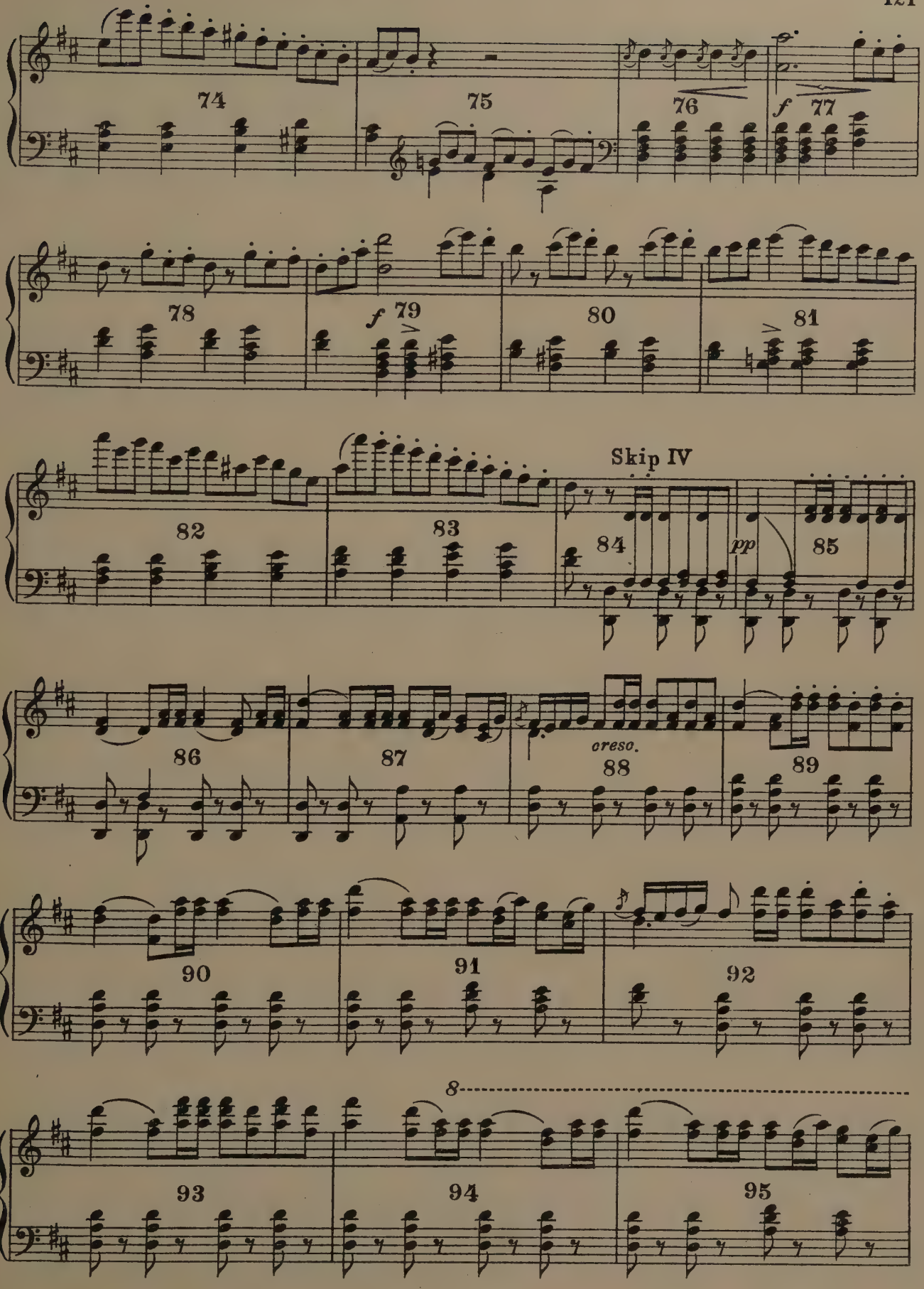
74
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f 79
80
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Skip IV
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83
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pp
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86
87
creso.
88
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90
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92
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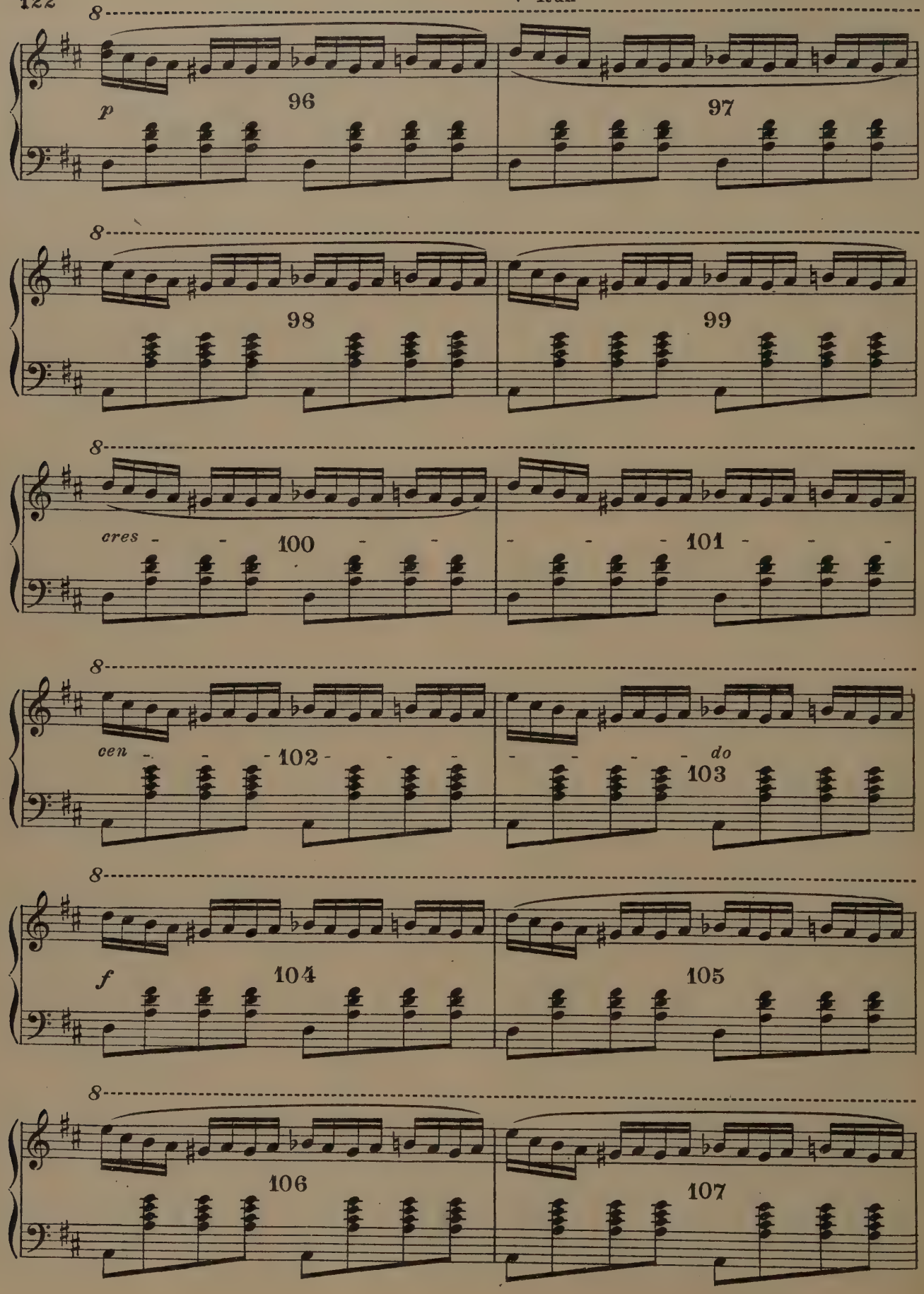
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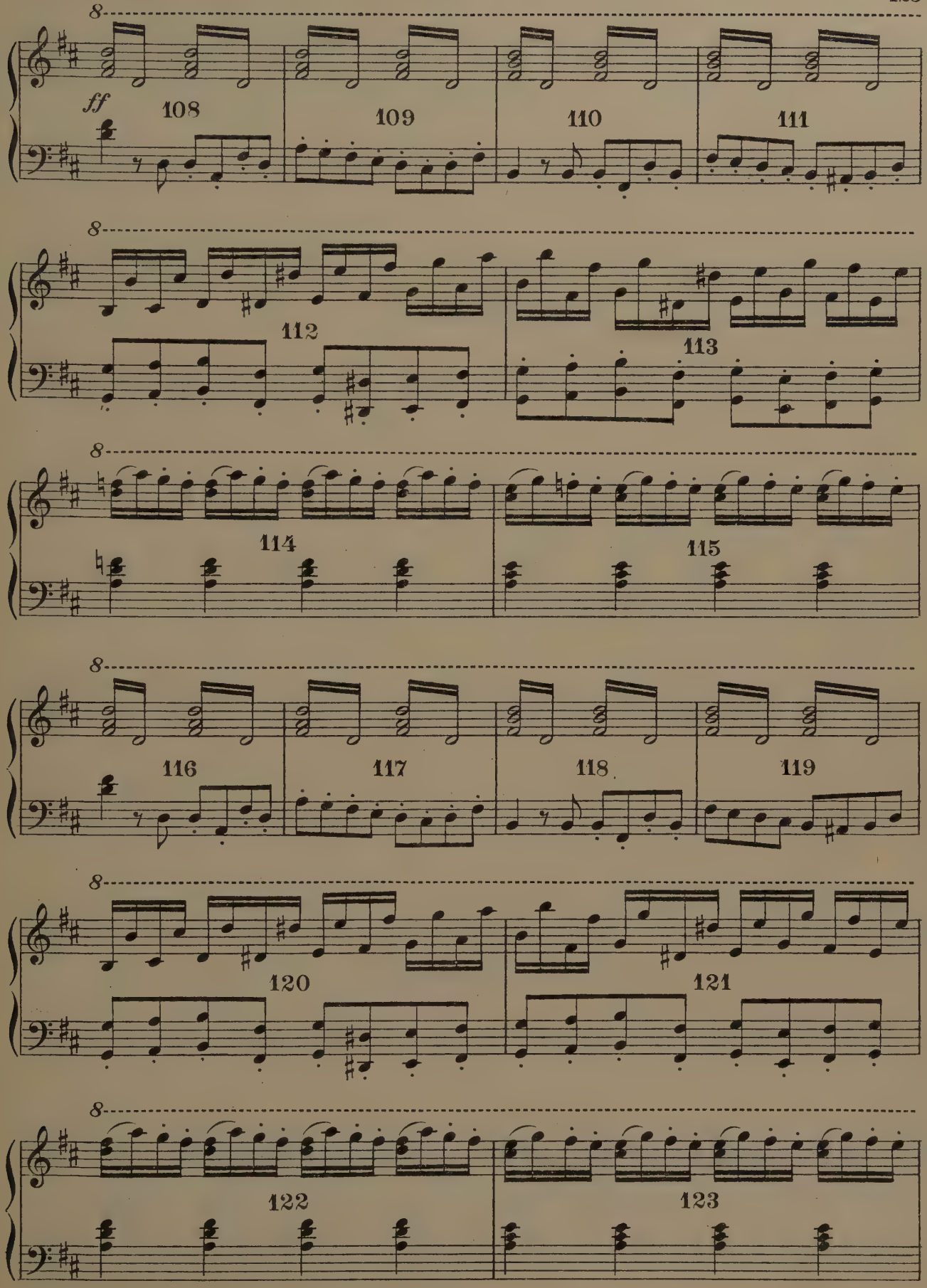
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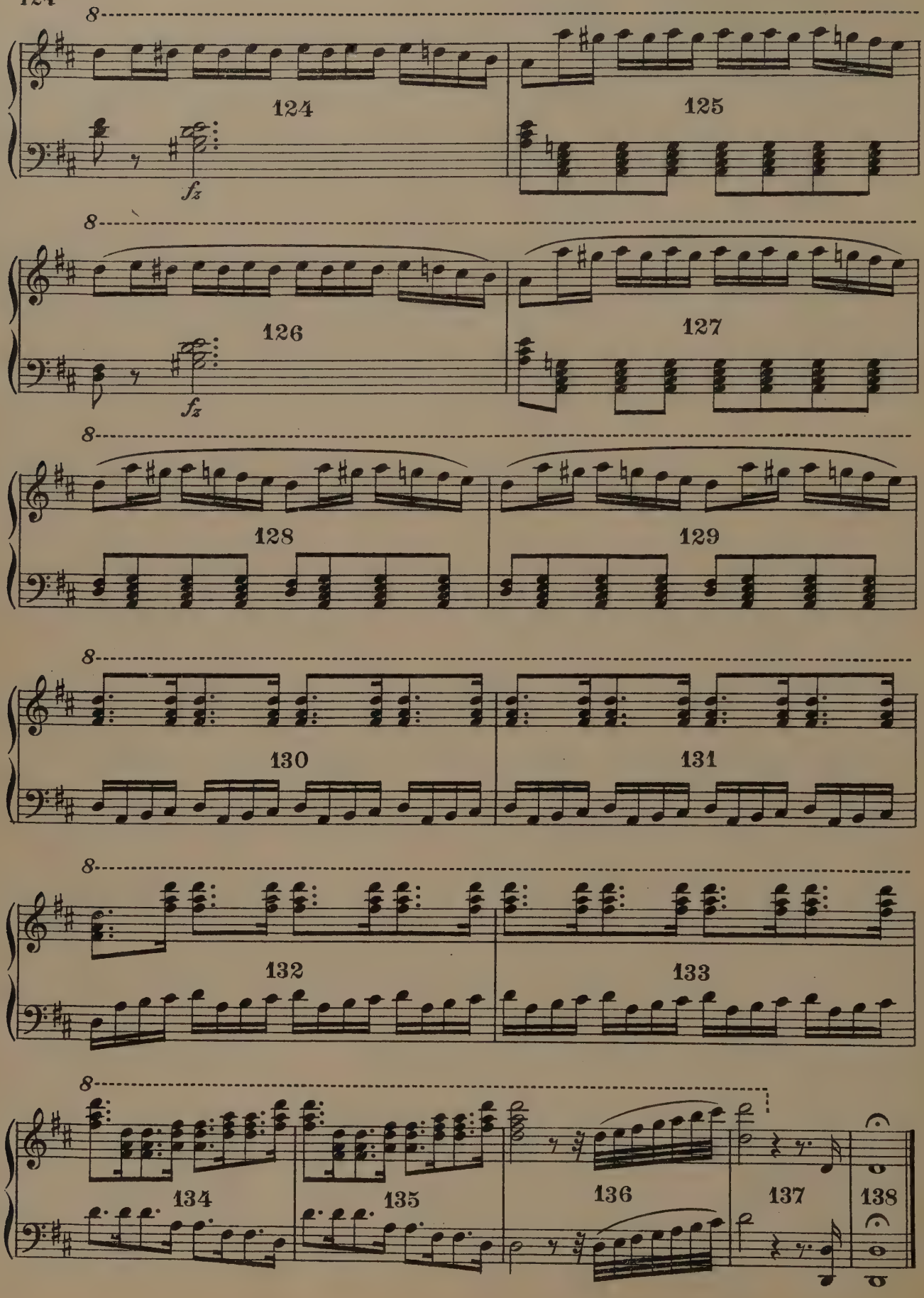
8
124
125
fz
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127
fz
8
128
129
8
130
131
8
132
133
8
134
135
136
137
138

L'Allegro

References to be used in connection with this dance

Literature-

L'Allegro. . . . . Milton

Sculpture-

Allegressé . . . . . Vonnoh

Painting-

L'Allegro. . . . . Ballard Williams

La Primavere . . . . . Botticelli

Description

The three dancers taking part will be designated as A. B. and C.

Introduction

A. is seated (U. C.) in deep contemplation (1) to (8) (Diagram I) . . 7 meas.

B. appears (U. R.) moves (D. R. C.) turning slowly (8) to (14).

A. discovers her and rises to meet her (9) to (14) . . . . . 6 meas.

B. kneels (R. C.) A. extends her hand and bids her rise (14). . . . 1 meas.

B. tells A. she will bring another happy comrade to join them. A. bids her go and bring her. (15) . . . . . 1 meas.

B. runs and beckons (D. L.) (16) (17) (Diagram I) . . . . . 2 meas.

I. C. comes from (D. L.) skipping to meet B. who extends her hands to her.

B. skipping backward, C. forward with 8 skips (1) to (5) (Diagram II.) . . . . . 4 meas.

Turn 8 skips (5) to (9) . . . . . 4 meas.

Run together, B. on inside leads C. up to A. who has been watching them (10) to (15) (Diagram II) . . . . . 6 meas

B. and C. urge A. to join them in their frolic (15) to (23) . . . . 7 meas

A. steps forward and joins them (22) . . . . . 1 meas

II. They all move (D.C.) skipping (23) to (27) (Diagram III) . . . . 4 meas

The three make a circle, turn (27) (28) (Diagram IV) . . . . . 2 meas

C. leads A. (D. L.) while B. moves (U. R.) (29) (30) (31) (32) (Diagram IV) . . . . . 4 meas

B. beckons, A. joins B. (33) and (34) C. turns in place. (Diagram V) 2 meas.

B. and A. join hands and skip, turning (35) (36) (37) C. runs (C.C.) (37) (Diagram V.). . . . . 3 meas.

III. C. takes L. hand of B. and R. hand of A. and skips (D. L.), pulling them with her . . . . . 3 meas.

B. and A. skip ahead, C. holds back . . . . . 1 meas.

Skip forward . . . . . 3 meas.

C. takes the lead again . . . . . 1 meas.

IV. All three join in circle.

Circle (waltz steps, turning) make complete circle of the stage (47) to (63). . . . . 16 meas.

Run apart (Diagram VI) (63) . . . . . 1 meas.

B. weaves in between A. and C. finishing in front of C. (64) to (68). 4 meas.

A. weaves in between C. and B. finishing in front of B. (68) to (72). 4 meas.

C weaves in between B. and A. finishing in front of A. (72) to (76)

All follow C. skipping, (Diagram VI) (76) to (89) . . . . . 3 meas.

Join hands in circle, facing out, turn (79) (84) . . . . . 5 meas

Drop hands. . . . . 1 meas

V. All move away from center with leap, slide close, turning (85) to (91) 5 meas.
Run, changing places (Diagram VIII). . . . . 5 meas.
All run forward joining hands . . . . . 5 meas.
Skip, turning in circle, facing out. . . . . 5 meas.
B. and C. run (U.C.) form arch, A. runs beneath, (103) (107). . . . 2 meas.
All circle to finale . . . . . (108) (118). . . . 10 meas.
B. runs away (R) exits. . . . . (118).
C. runs away (L) exits. . . . . (118).
leaving A. (U.C.). . . . . (119) (120) . . . 2 meas

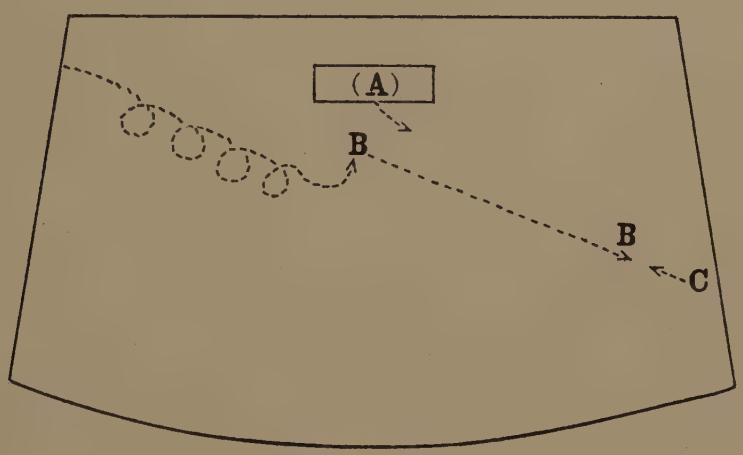


Diagram I

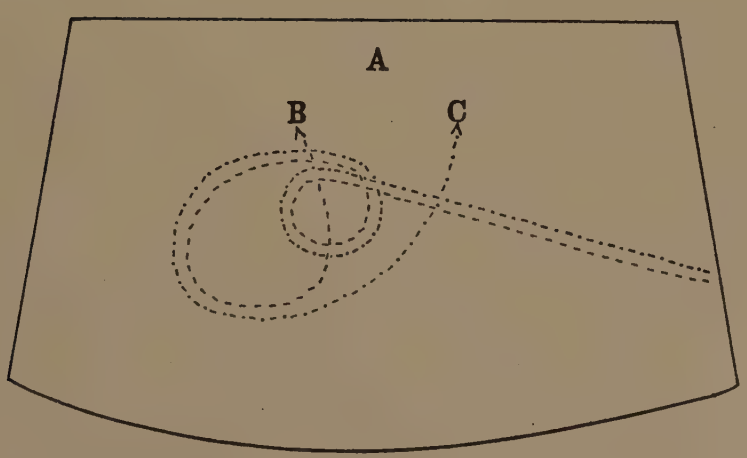


Diagram II

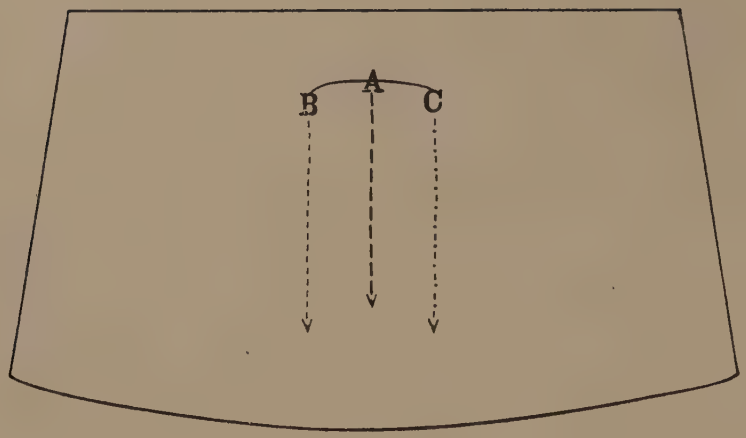


Diagram III

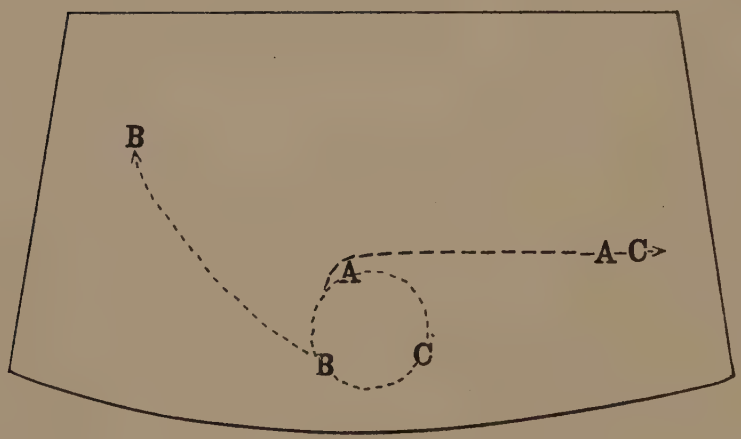


Diagram IV

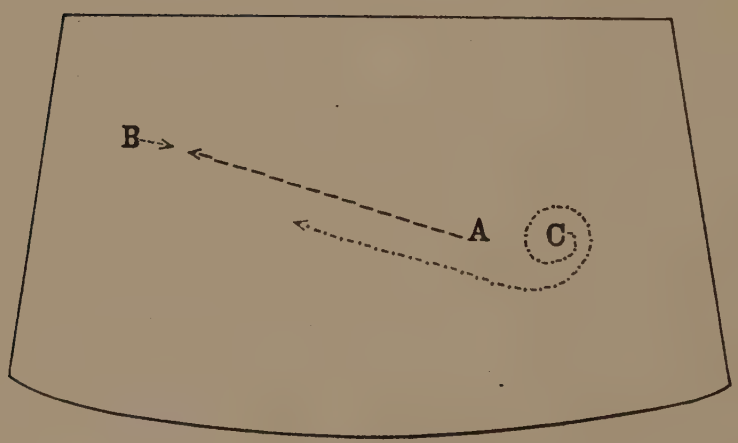


Diagram V

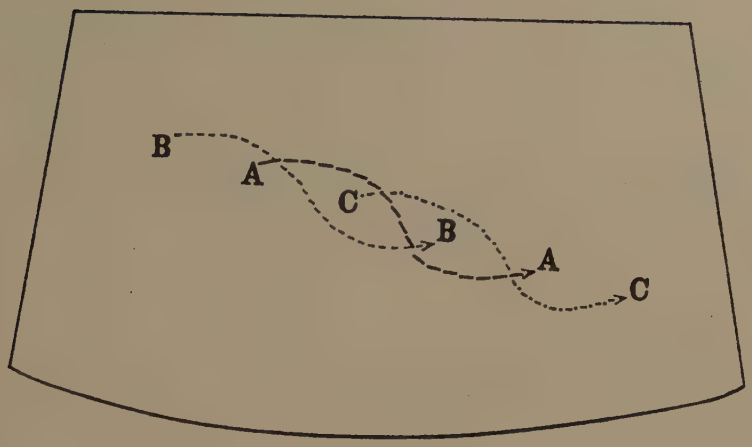


Diagram VI

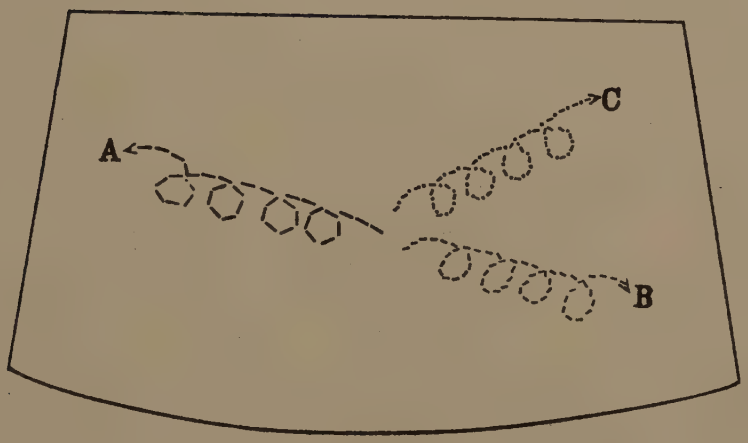


Diagram VII

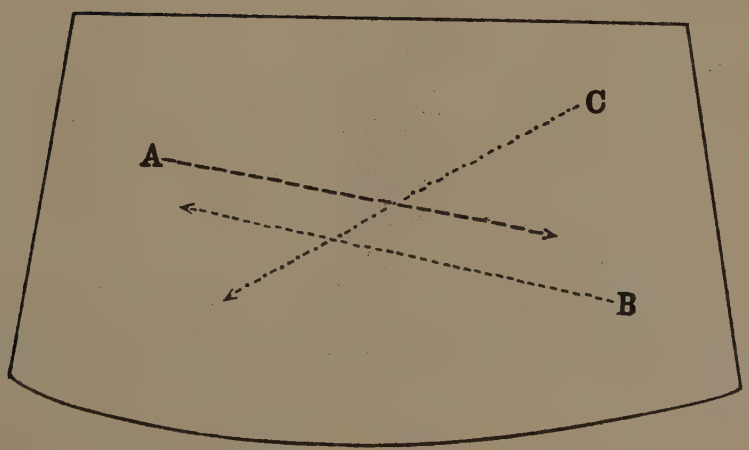


Diagram VIII

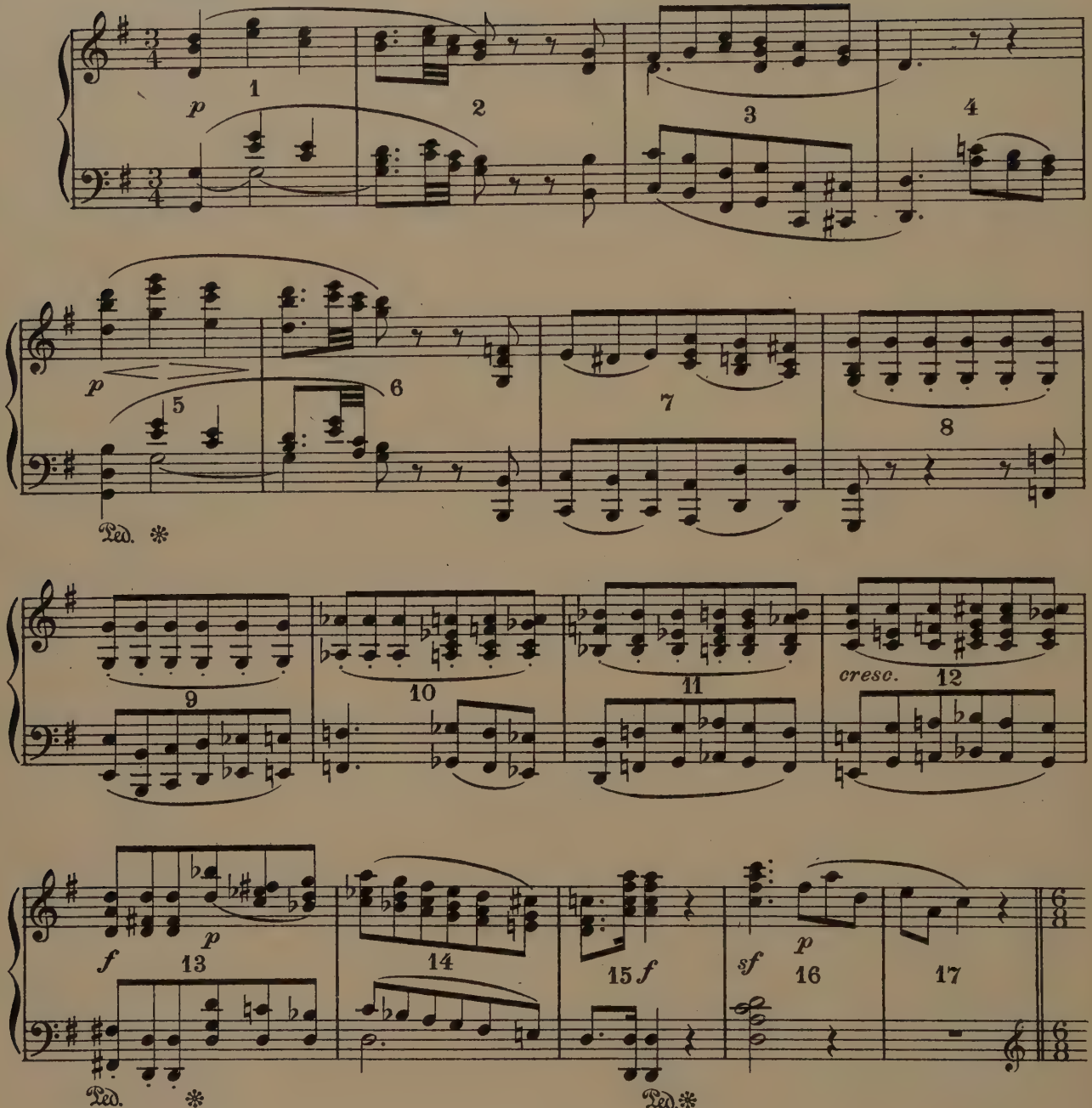
X. L'Allegro

Symphony

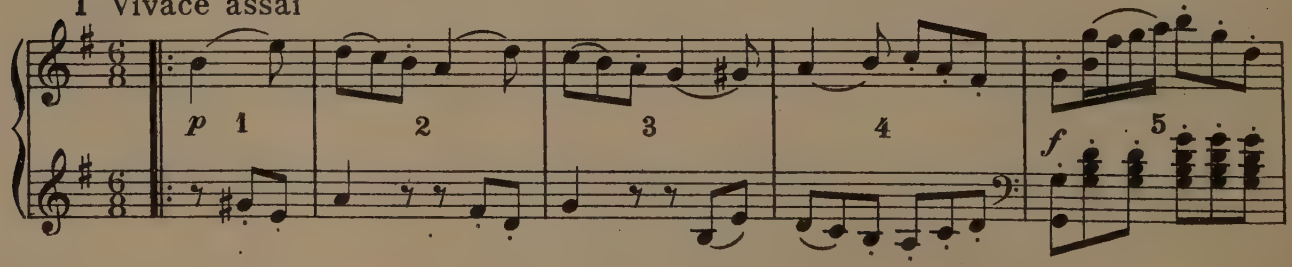
No 6

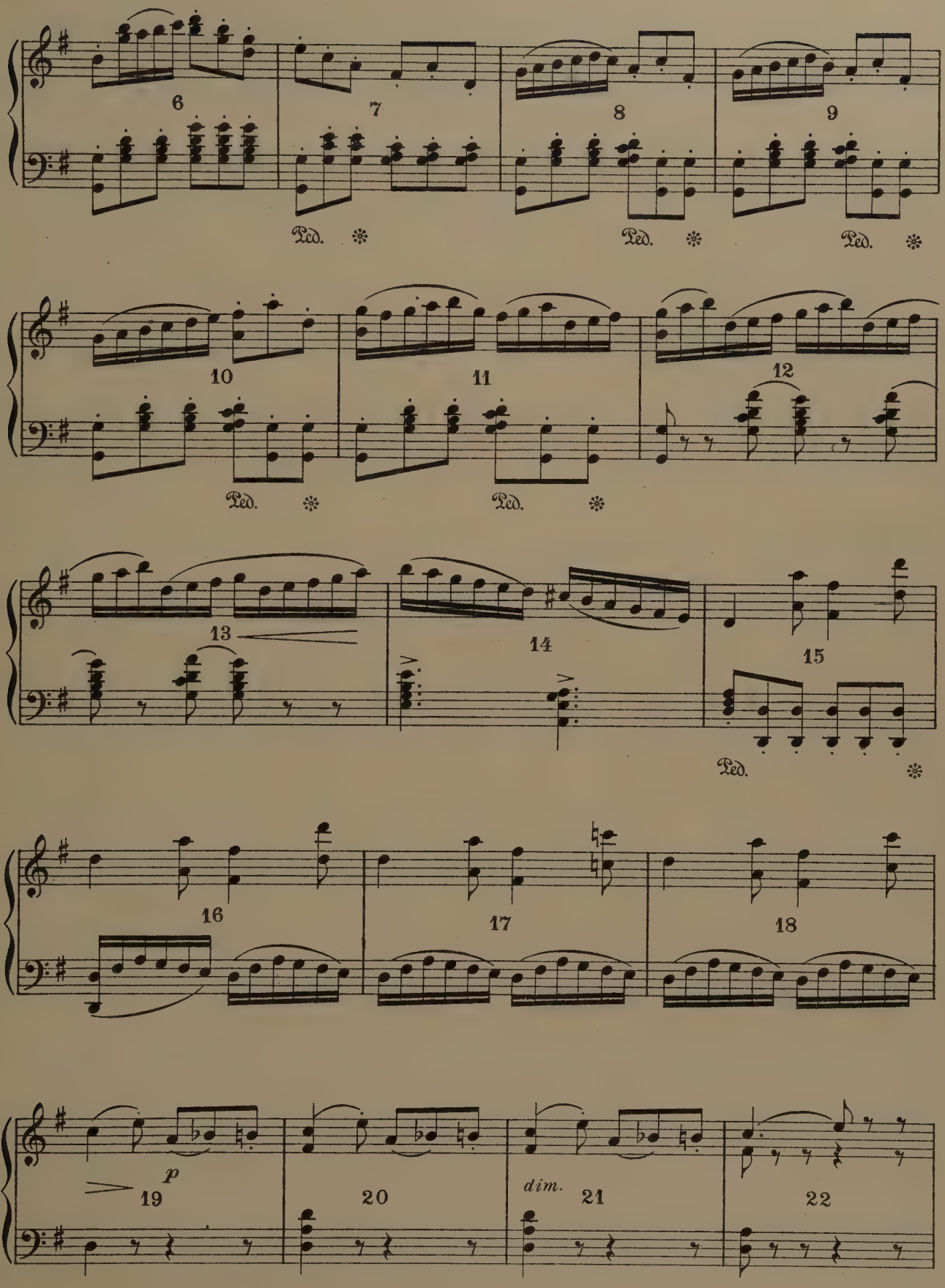
JOS. HAYDN

Introduction
Adagio cantabile



I Vivace assai

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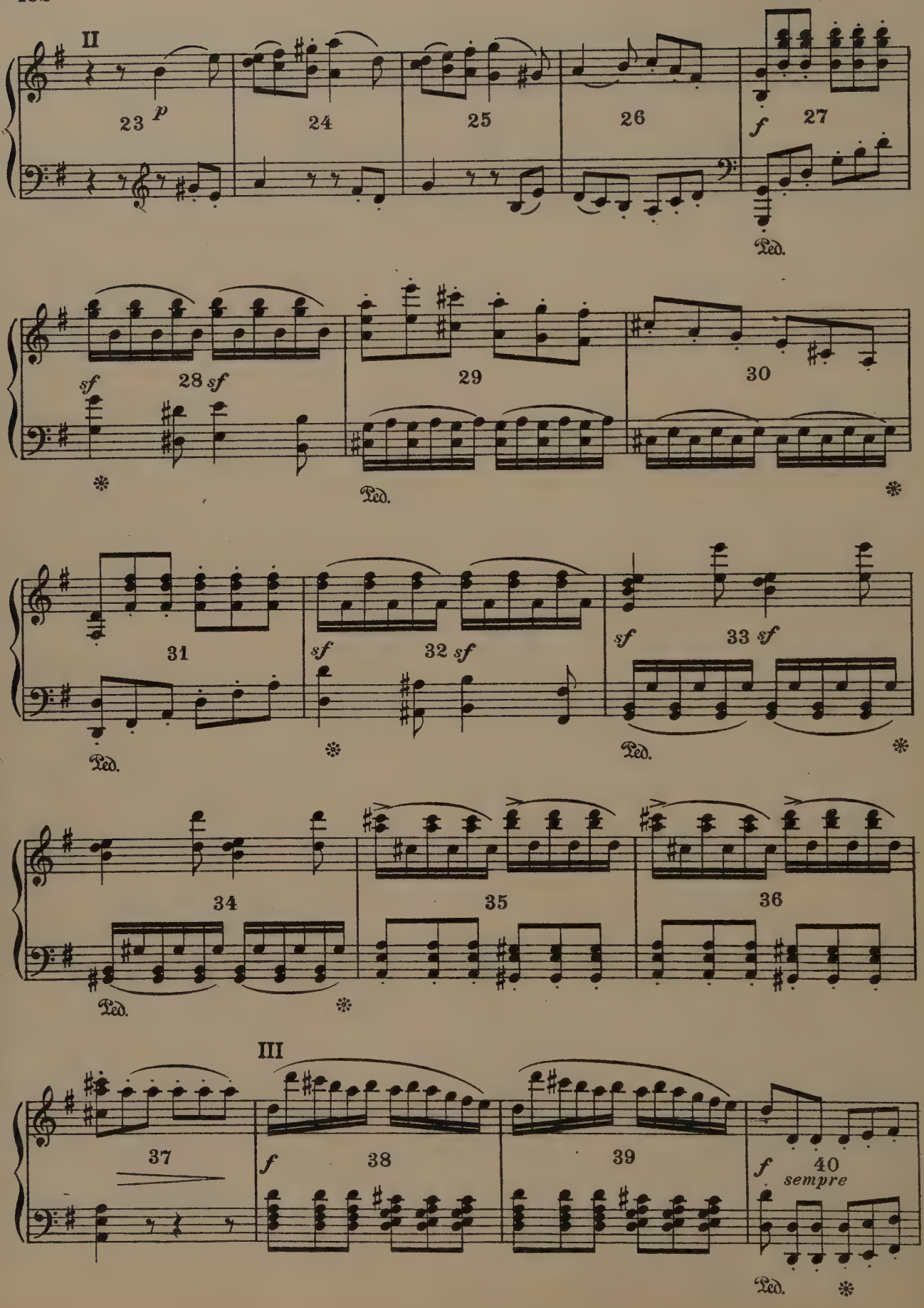
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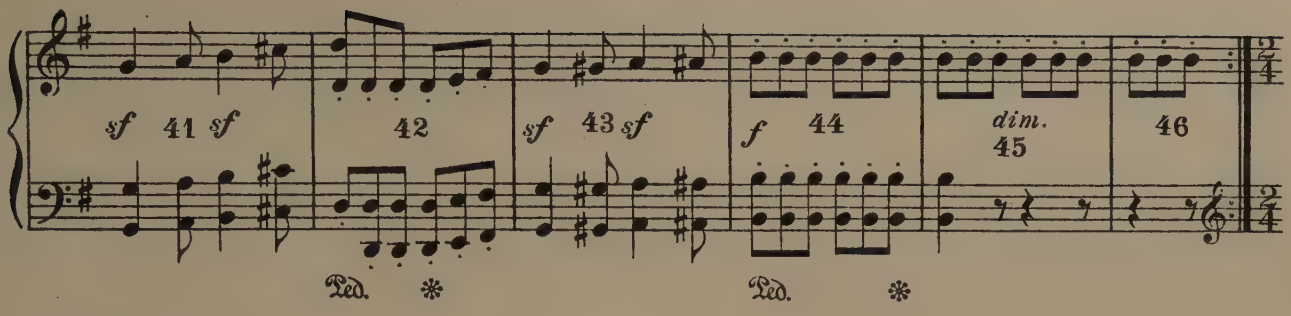
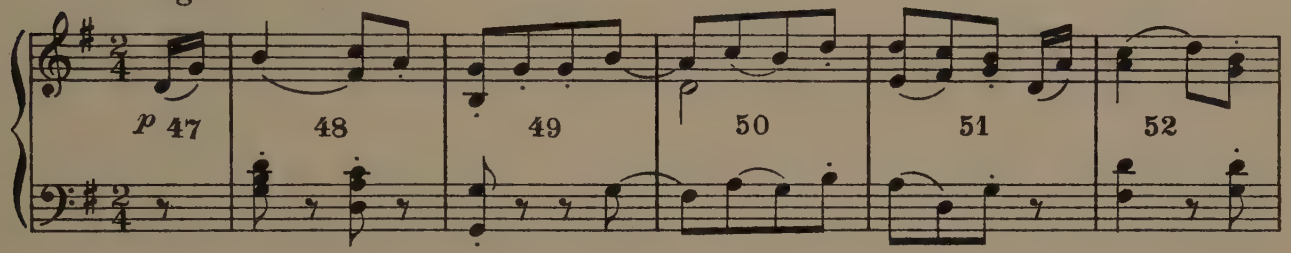
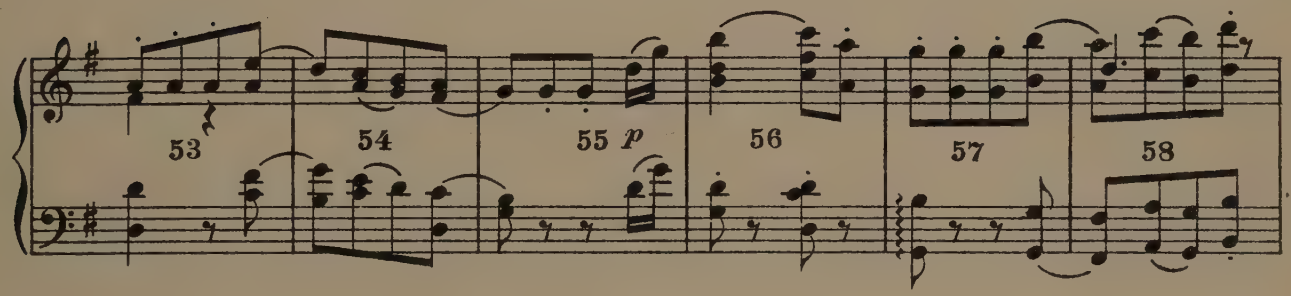
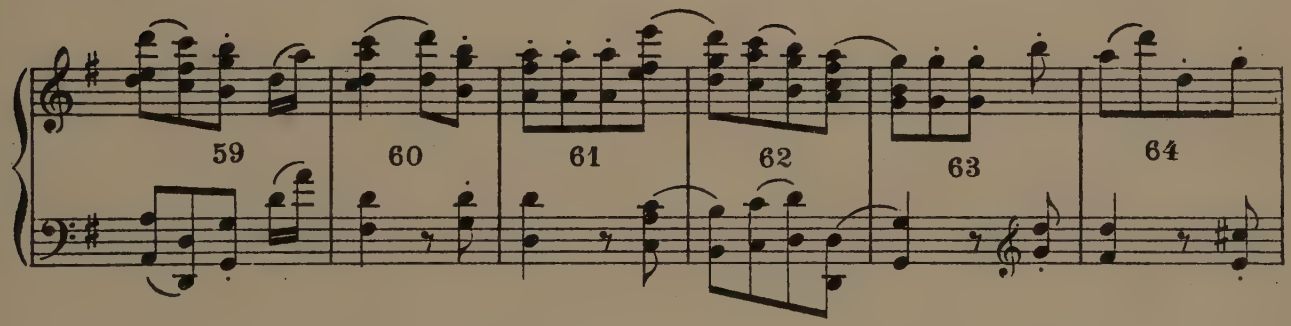
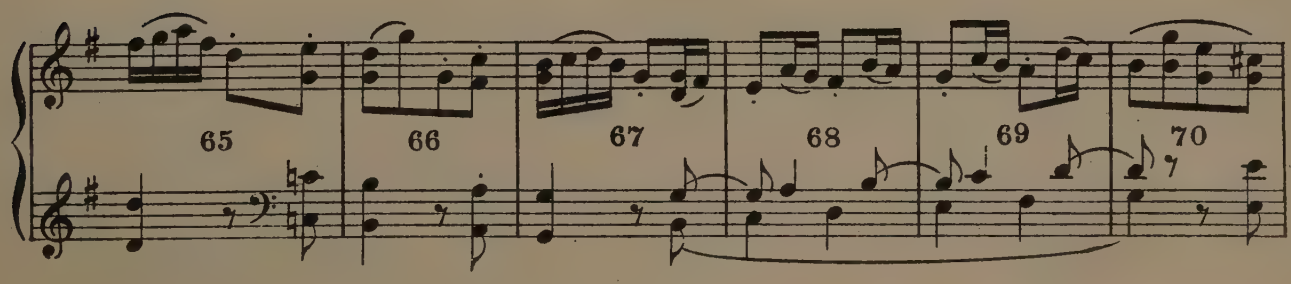


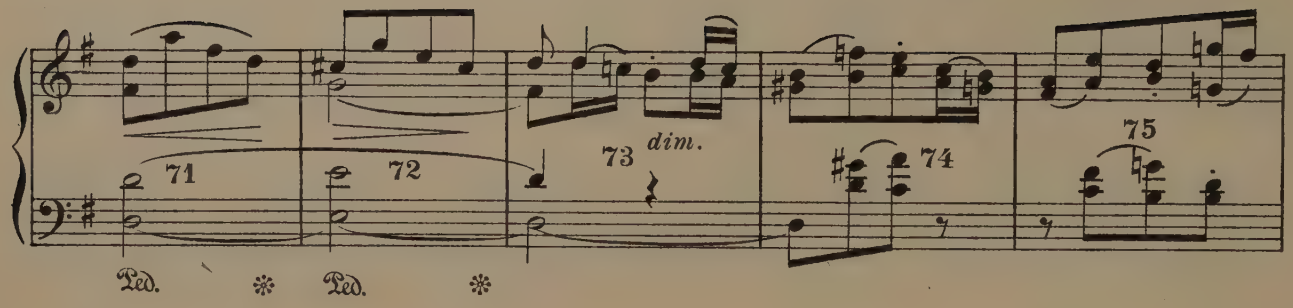
IV Allegro di molto







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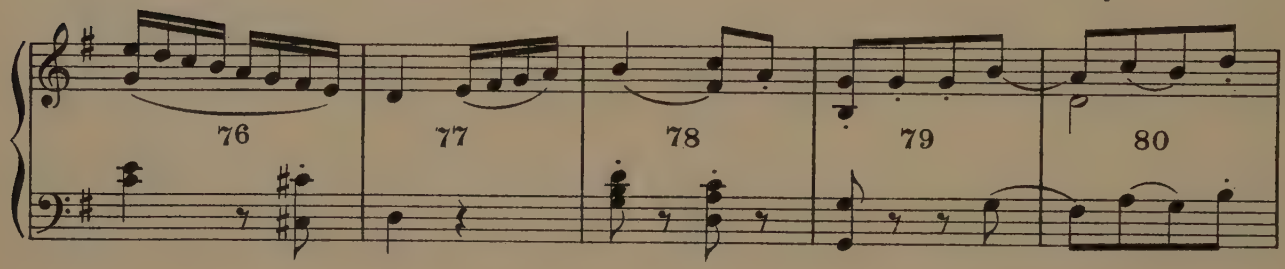
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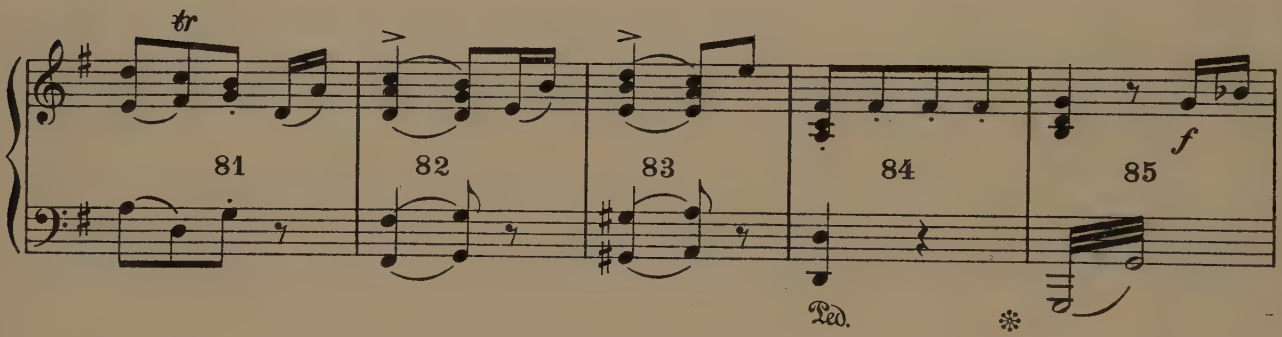
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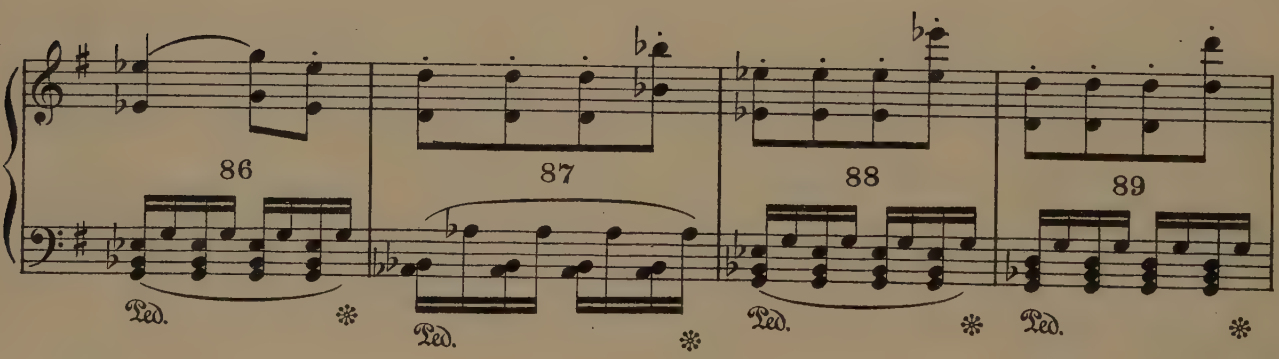
86
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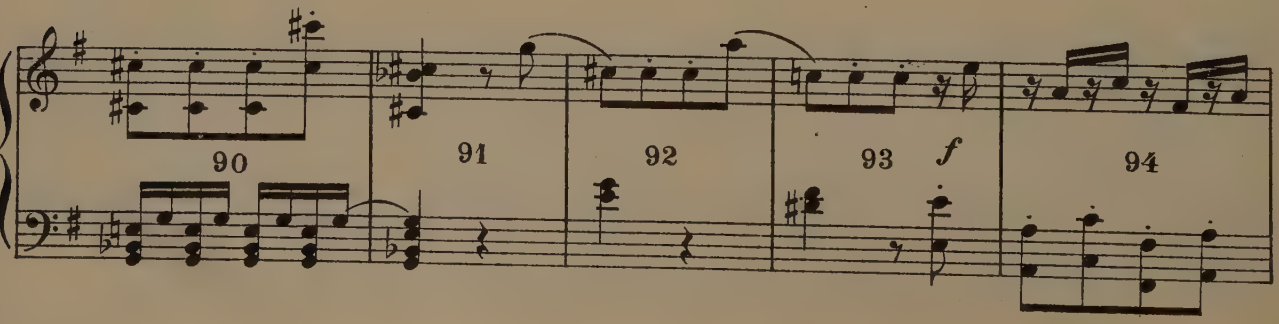
Ped.
Ped.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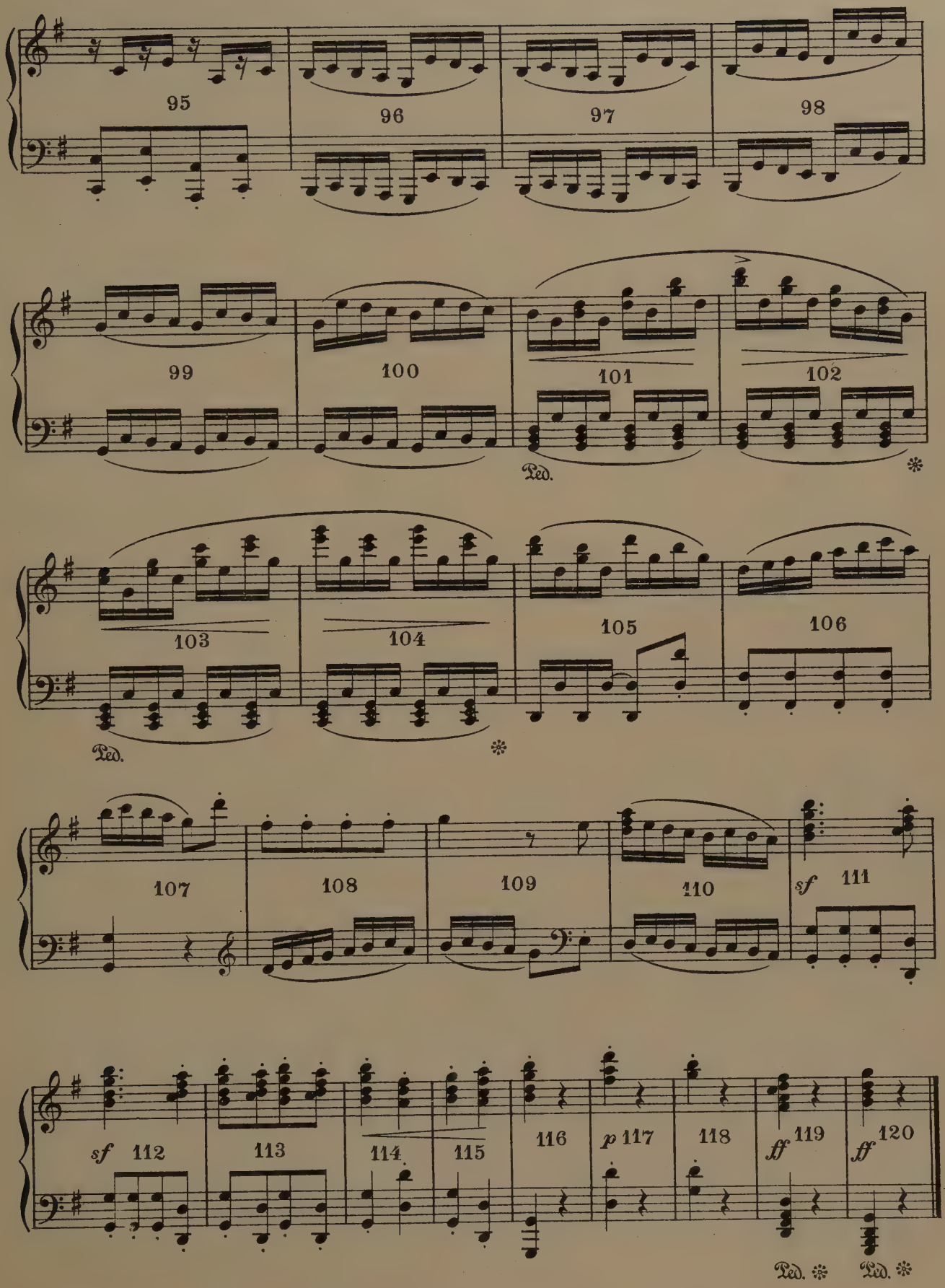
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117
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119
ff
120
Ped.
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Ped.
*

XI. The Valkyrie

(Old Norse Valkyriur "choosers of the slain") Die Valkyrie are generally represented as divine maidens who ride through the air in Odin's service. Clad in full armour, they were sent forth to determine the course of battle and to select brave warriors for Valhalla.

References to be used in connection with this dance

Literature-

Myths of Northern Lands . . . . . H. A. Guerber
Chapter XVIII pp. 160-165; Chapter XXVI p.p.225-262
Pictures: Valkyrs Riding to Battle - Arbo p. 260
Valhalla -
Hoffmann p. 25
Brunhild
Th. Pixis p. 256

Opera-

Die Walküre . . . . . .Wagner

Sculpture-

The Fountain of the Valkyries . . . . . . Bayes
The Valkyre . . . . . Sinding

Painting-

Valkyrie Bearing a Hero to Valhalla . . . . .Dielitz

The Ride of the Valkyries

I. Motive of the Shout of the Valkyries.
Brunhilde enters U. L. and calls (1) and (2) See diagram I. . . .2 meas.
Listens (3) . . . . . .1 meas.
Runs up the cliff to R. (4). . . . . .1 meas.
Calls again and waits (5) (6) (7). . . . . .3 meas.
Runs (8). . . . . .1 meas.
Beckons and calls (9) (10) (11) (12) . . . . . .4 meas.
Watches U. L. (13) (14). . . . . .2 meas.
Stands beckoning (15) (16) and Valkyries enter U. L. . . . . .2 meas.
Brunhilde runs down to L. as the Valkyries face her (17) (18) . . .2 meas.
Brunhilde indicates direction of their ride to battle as the Valkyries cheer (19) . . . . . .1 meas.
Brunhilde gives the signal for the start (20) (21) (22) . . . .3 meas.

II. Ride of the Valkyries.

Brunhilde leading - Valkyries following keeping relative positions. Movement follows the melody in bass - Gallop - Skip - Skip. . . . .16 meas.

(See diagram II.)

Run hands high, positions erect (17) (18) . . . . . .2 meas.

Run bending low over steeds. Brunhilde stops U. C. and numbers 1, 2, 3, 4, 5 ride by (19) (20) . . . . . .2 meas.

All stop drawing reins (21) . . . . . .1 meas.

(See diagram III.)

III. Motive of Fate.

Brunhilde walks forward (to the melody) solemnly, majestically. .8 meas.

Valkyries reflect mood of their leader in their attitudes.

Motive of Death.

Brunhilde raises her hands in prayer and benediction. Bends lovingly over the slain hero - rises triumphantly to bear his soul to Valhalla . . . . . .18 meas.

Interlude. Steps back, signals the Valkyrie. . . . . .2 meas.

IV. The Return to Valhalla.

Brunhilde leading. (See diagram IV.)

Valkyries following same as II . . . . . .21 meas.

(Reverse position on run- first bend low over steeds, on last measures take erect position.)

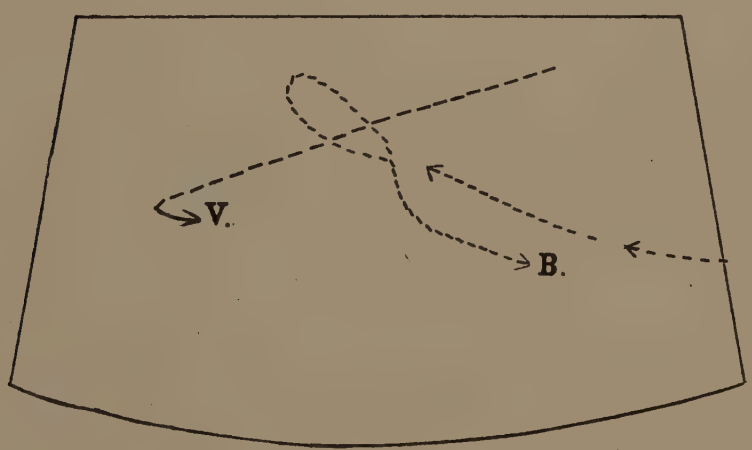


Diagram I.

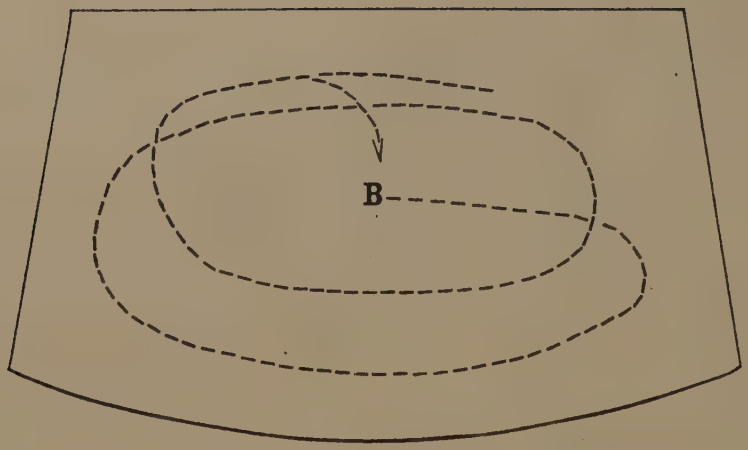


Diagram II.

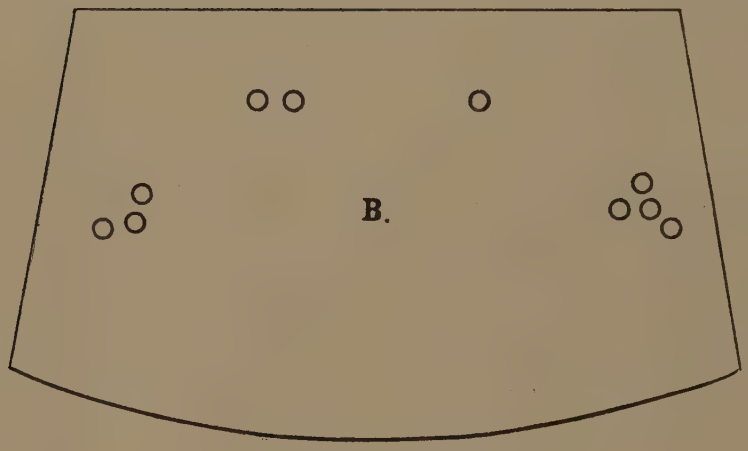


Diagram III.

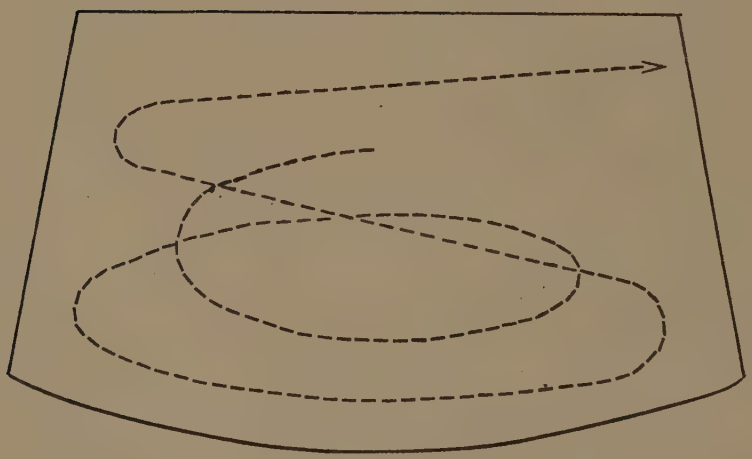
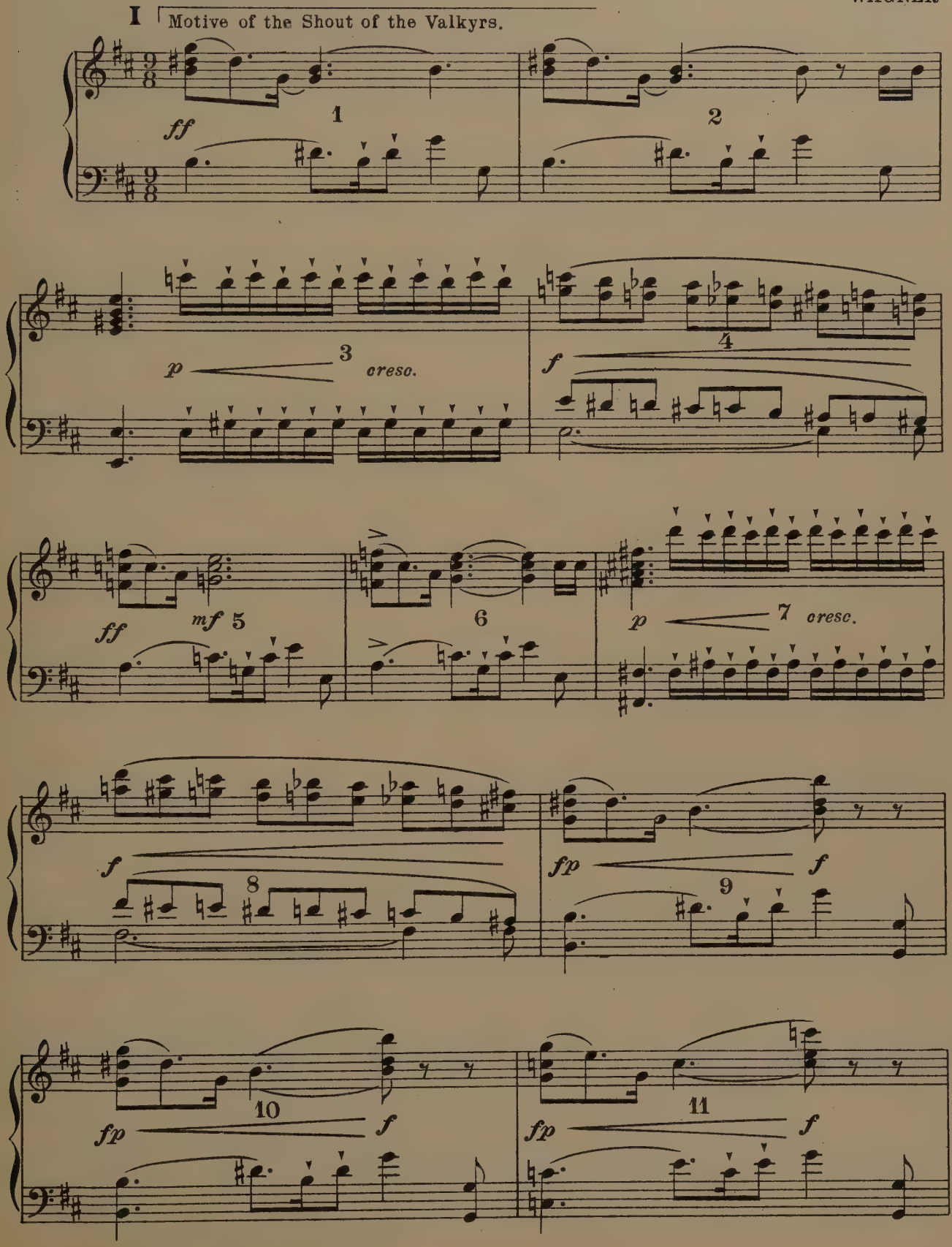
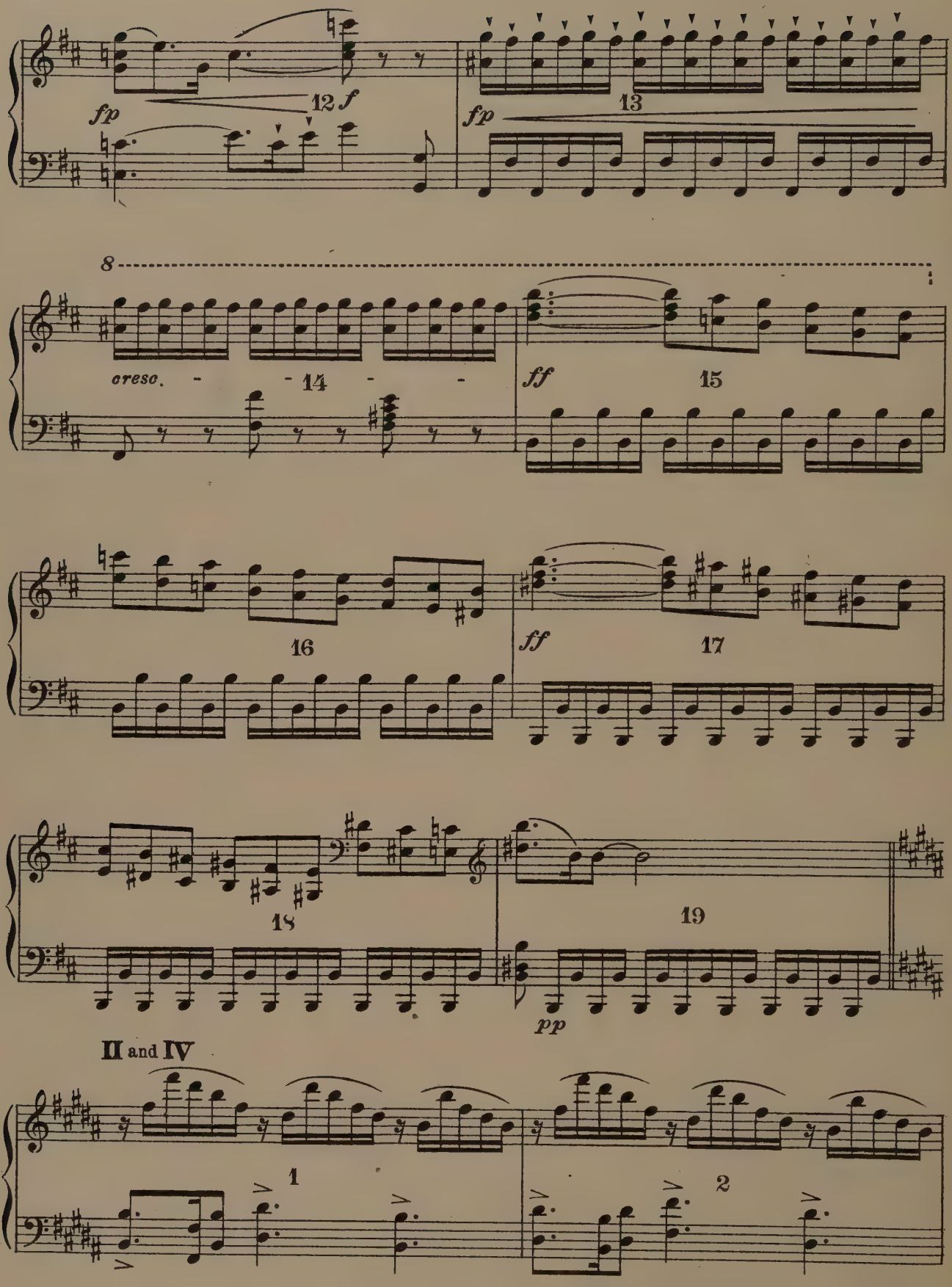


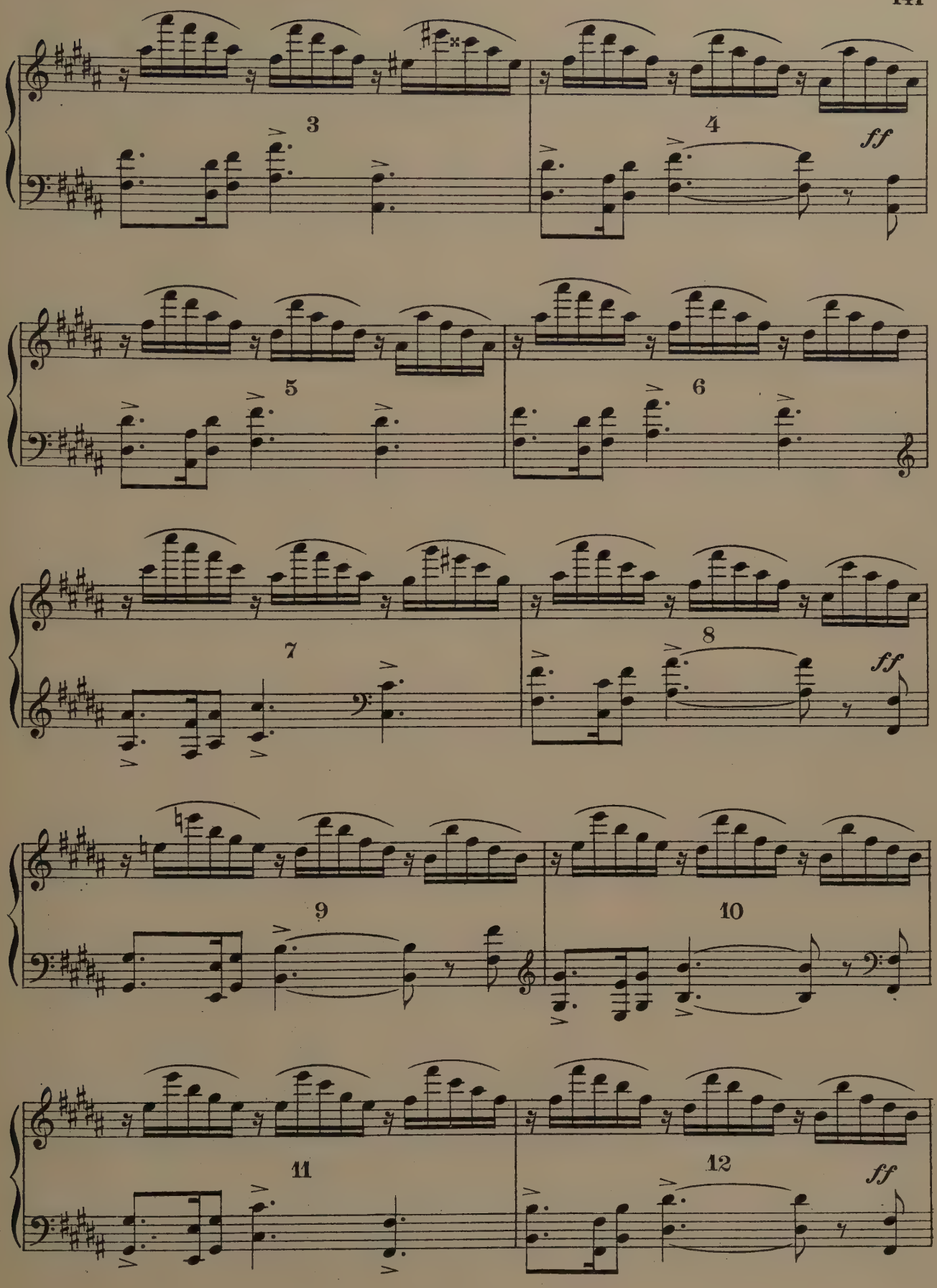
Diagram IV.

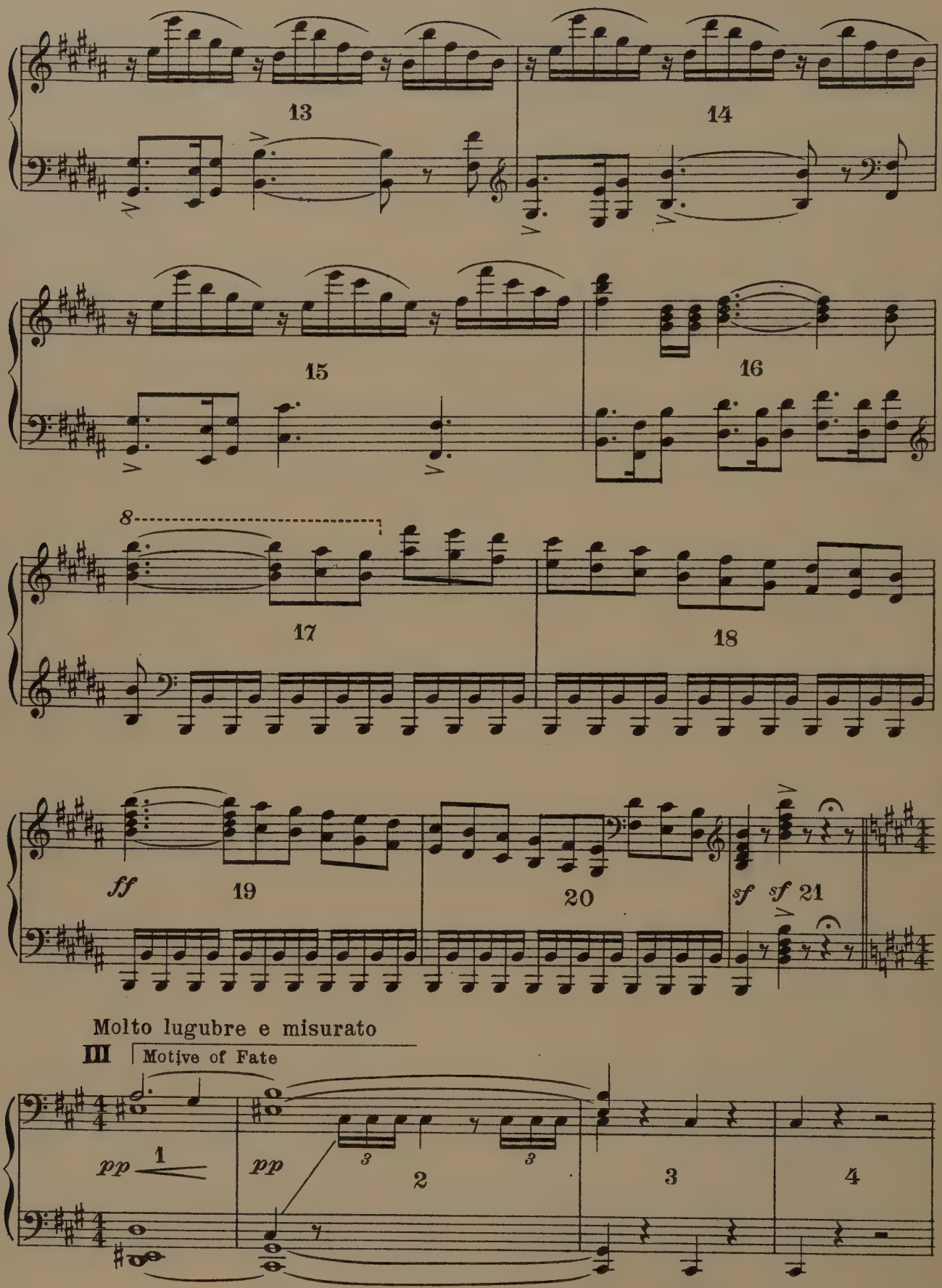
XI. Die Walküre

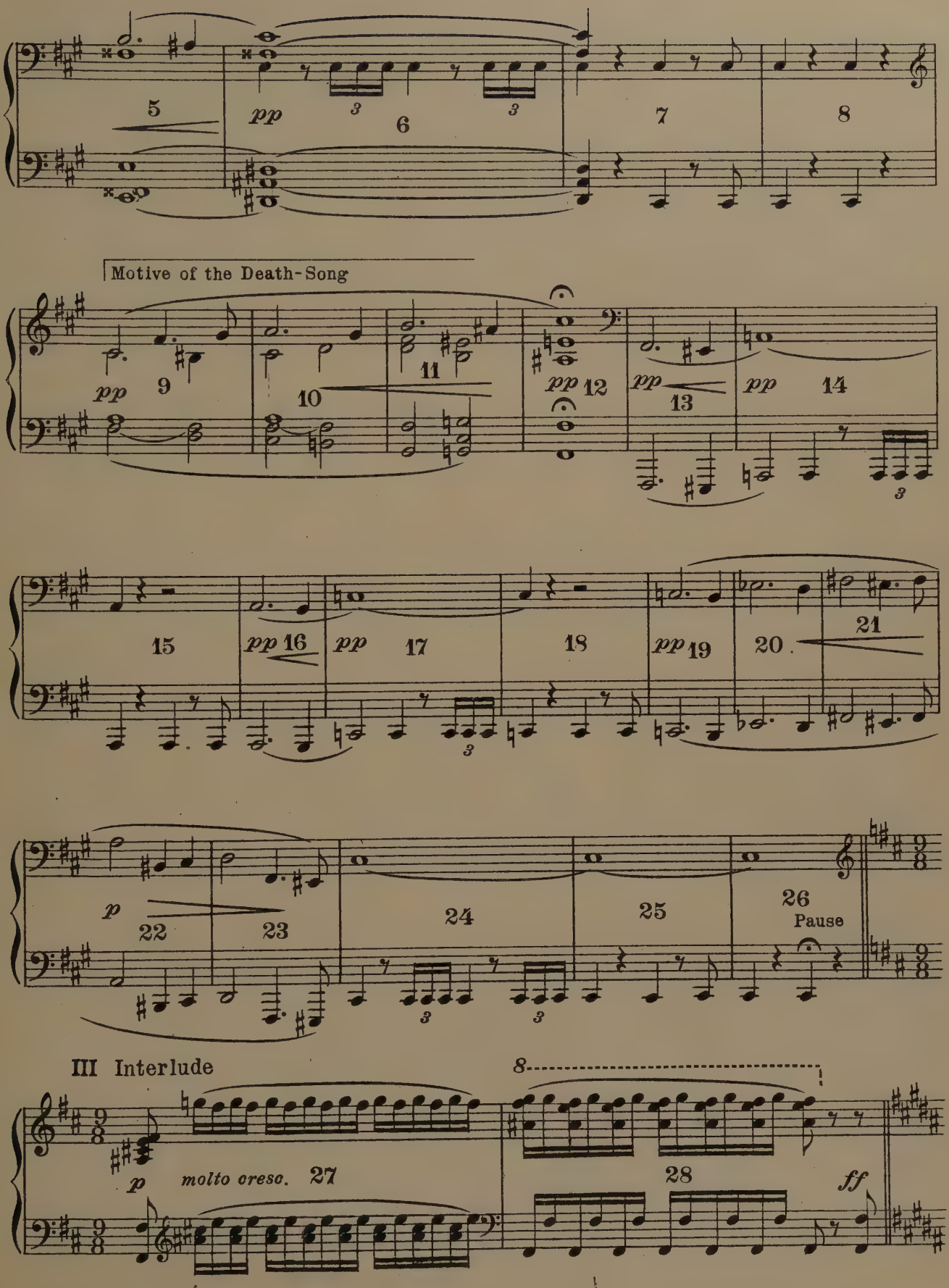
WAGNER




fp
12 f
fp
13
8
cresc.
14
ff
15
16
ff
17
18
19
pp
II and IV
1
2


3
4
ff
5
6
7
8
ff
9
10
11
12
ff


13
14
15
16
8
17
18
ff
19
20
sf sf 21
Molto lugubre e misurato
III
Motive of Fate
pp
1
pp
3
2
3
3
4


5
pp
3
6
3
7
8
Motive of the Death-Song
pp
9
10
11
pp
12
pp
13
pp
14
3
15
pp
16
pp
17
3
18
pp
19
20
21
p
22
23
24
25
26
Pause
3
3
III Interlude
8
p
molto cresc.
27
28
ff

XII. Bacchanale

References to be used in connection with this dance

Literature-

Myths, Ritual and Religion . . . . . Lange
pp. 221-225

Bacchanale . . . . . B. Deutsch

Bacchus . . . . . B. Carman

Sculpture-

Bacchanale Russe. . . . . M. Hoffman

The Vine. . . . . H. Frishmuth

Bacchante . . . . . Mac Monnies

Bacchanals . . . . . Clodion

Painting-

Youth of Bacchus. . . . . Bouguereau

Description-

I. Enter 2 girls, one pulling the other. They skip D.R. (1-12) . . 11 meas.

Another girl whirls in diagonally D.R. First girl catches her as in "London Bridge." . . . . . 8 meas.

Another girl runs in followed by two girls who are trying to catch her. She darts and eludes them C.C.- and skips D. L. where they catch her. . . . . 8 meas.

Group of 4 girls skip in (hands joined.) Snap into circle C.C. All skip in their respective figures. . . . . 9 meas.

II. Enter 10 boys L. with virile leap step, step. Cross R. and circle C.C. . . . . 8 meas.

Girls pay no attention, so boys circle around outside of girls and pelt them with grapes into group C.C.. . . . . 9 meas.

III. They crush the grapes. Girls on inside, boys in circle outside. Boys stamp to rhythm moving toward center of circle.

Girls follow melody with polka step in place, knees raised very high.. . . . . 10 meas.

Girls break through circle D.C. with polka step, circle outside boys to right and left. Boys continue stamping to center. . . . . 8 meas.

IV. Girls and boys dance together, stamping on grapes and dancing in triumph. Skip, whirl and turn in chaotic revel.. . . . . 27 meas.

One girl drops out exhausted. . . . . 1 meas.

Others continue more strenuously. One after another the girls drop out. Sit by the side or relax against the walls or columns making a beautiful group. . . . . 7 meas.

V. Boys contest in jumping over imaginary pile of grapes C.C. First boy from U.C. then one from U.L. D.R. U.R. U.L.; then two try together, one coming from L., one from R. They run and cross each other as they leap into air C.C. Rejoin partners in new and interesting group. Hold. . . . . 19 meas.

VI. Enter Bacchante, 3 from L, 3 from R., bearing the new wine in graceful jars. They walk slowly, alluringly with the melody. Continue D.C., then go right and left in front of group. . . . . 18 meas.

Weave in and out among group offering the wine . . . . . 15 meas.

Bacchante whirl U.C. group adjusts itself. . . . . 4 meas.

VII. Bacchante skip vigorously D.C. forming circle within semi-circle of group. Skip and whirl, urging boys to join them. . . . . 9 meas.

Boys enter circle, join R. hands with Bacchante and whirl. Girls join them to try to pull boys away. Dance of 3. . . . . 8 meas. 15 meas.

VIII. Bacchante leave group, dance in and out of circle, arousing the dancers to excitement. Circle grows smaller and more compact.. . . 13 meas.

IX. Now bacchantes are in the middle whirling in place, girls form a circle around them, moving to L., boys form an outer circle moving to R. All do high knee polka step, increasing all the time in height, vigor and speed.. . . . . 17 meas.

X. Suddenly break ranks, skip and whirl chaotically. . . . . 11 meas.

A few girls fall down. . . . . 1 meas.

Others continue. . . . . 3 meas.

More collapse until all boys and girls are either collapsed on the floor or leaning exhausted against the wall. Hold. . . . . 5 meas.

XI. Bacchantes form U.C. in group and begin their final mad dance, urging the others up. A few boys attempt to join them but collapse. Now only the bacchantes are dancing. . . . . 23 meas.

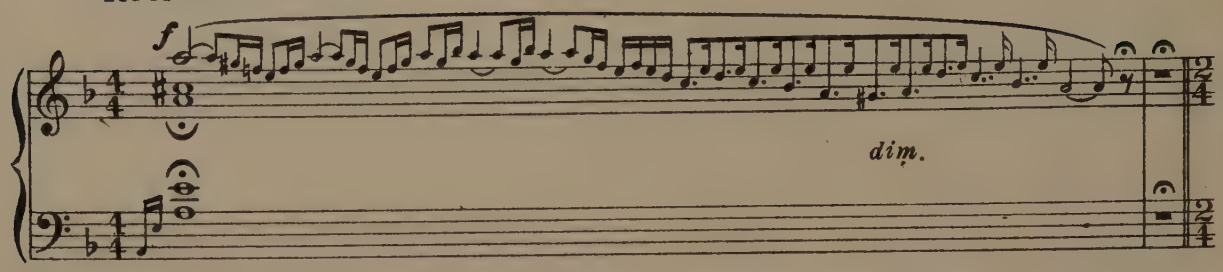
Soon they begin to fall one by one, now several at a time until only one remains. She whirls, increasing in tempo and vigor. . . . 12 meas.

Stops. Holds. Collapses. . . . . 1 meas.

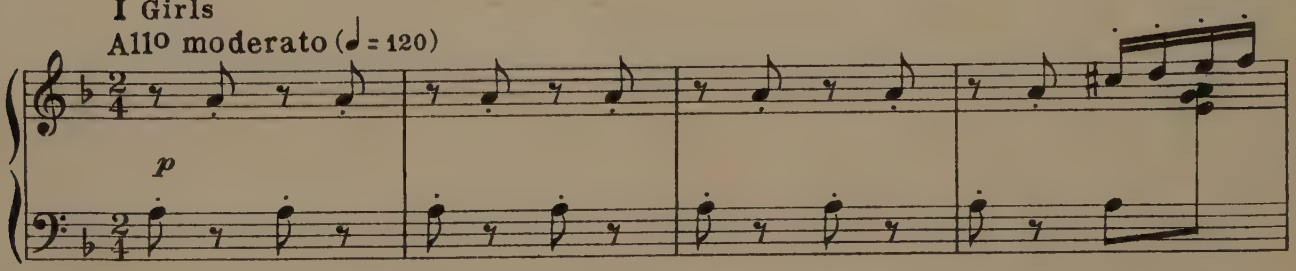
XII. Bacchanale

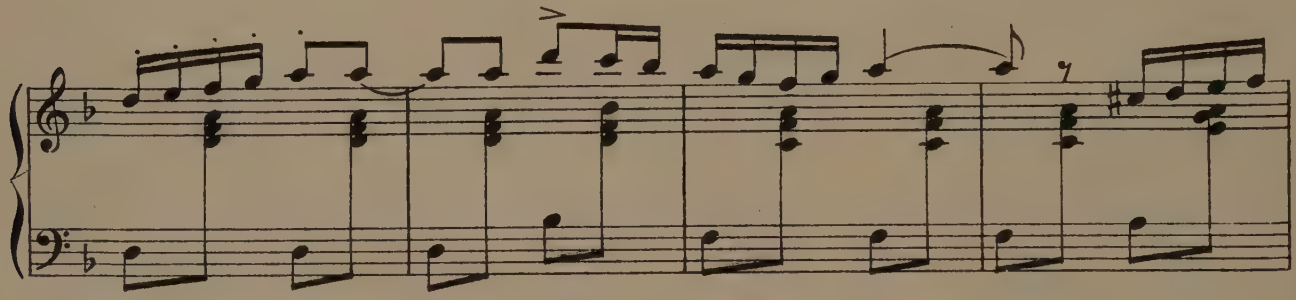
Samson and Delilah

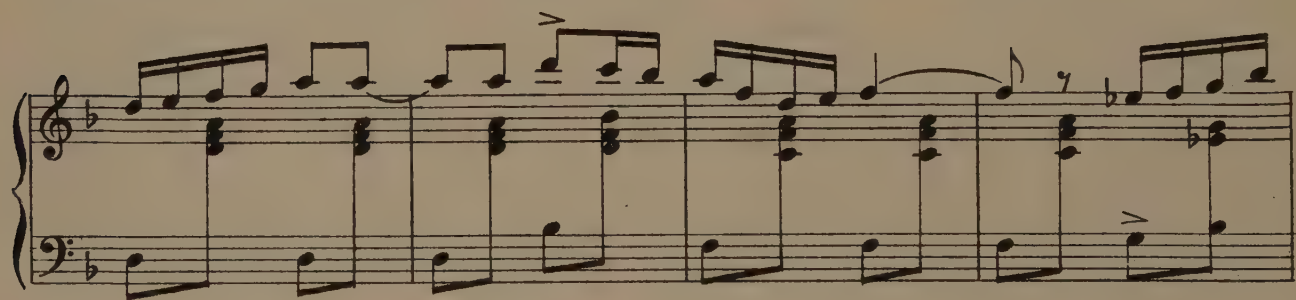
Introduction
Recitativo ad lib.

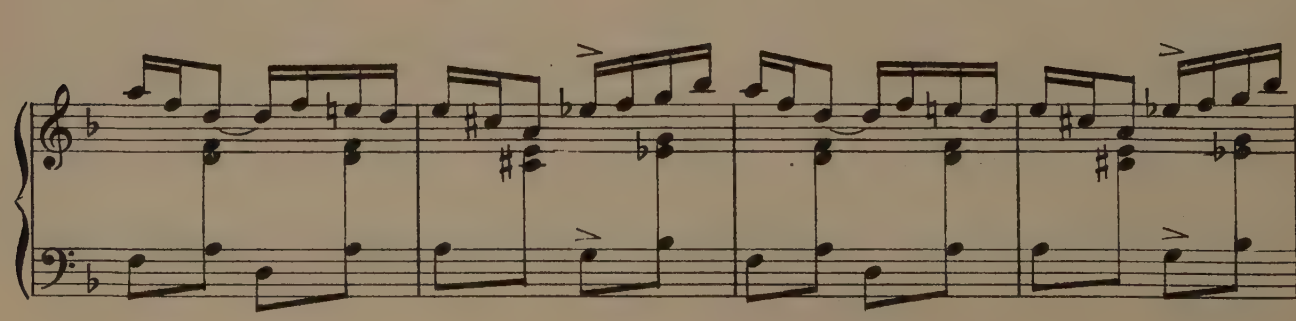


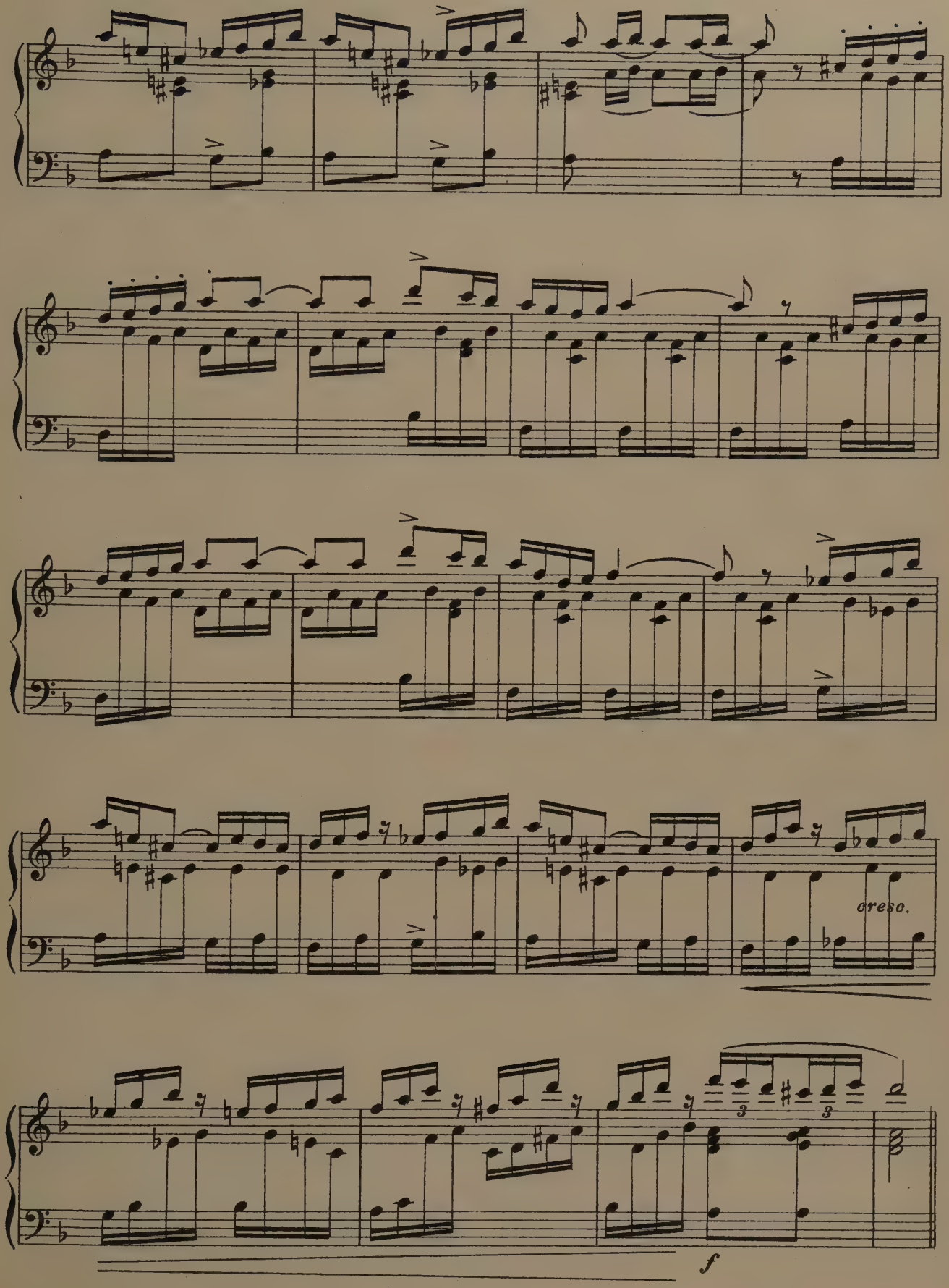
I Girls
Allo moderato (♩ = 120)










cresc.
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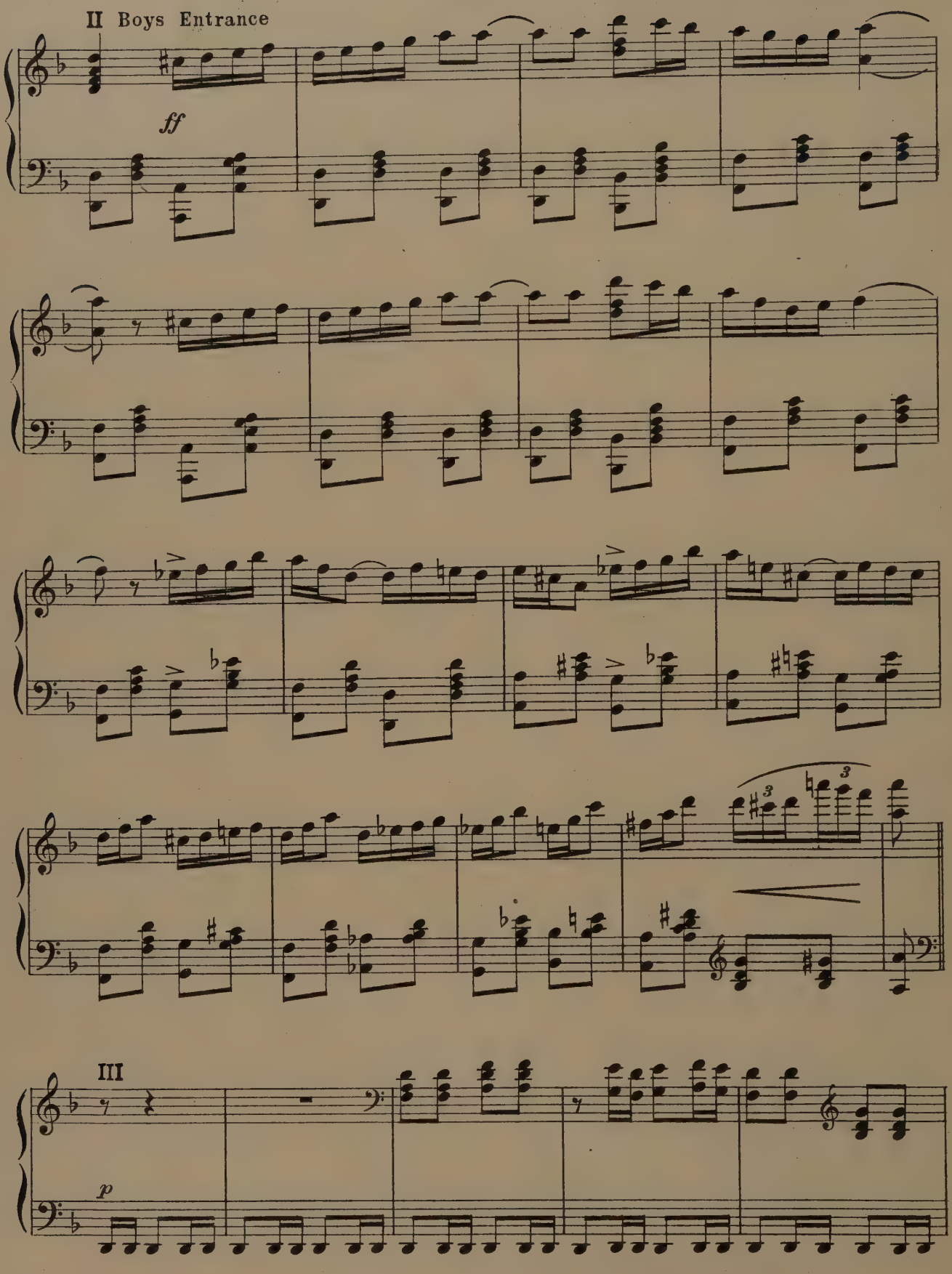
II Boys Entrance
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III
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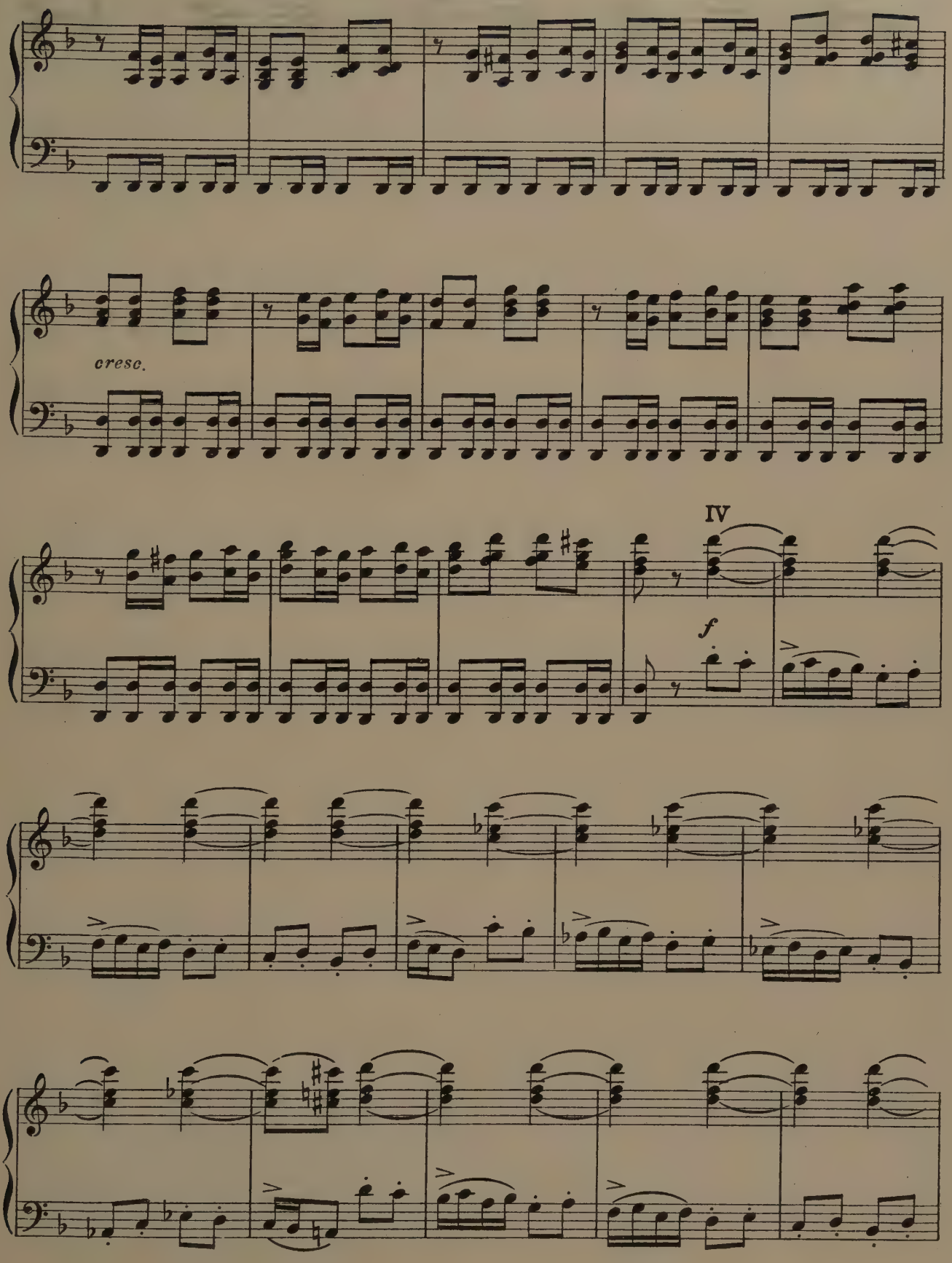
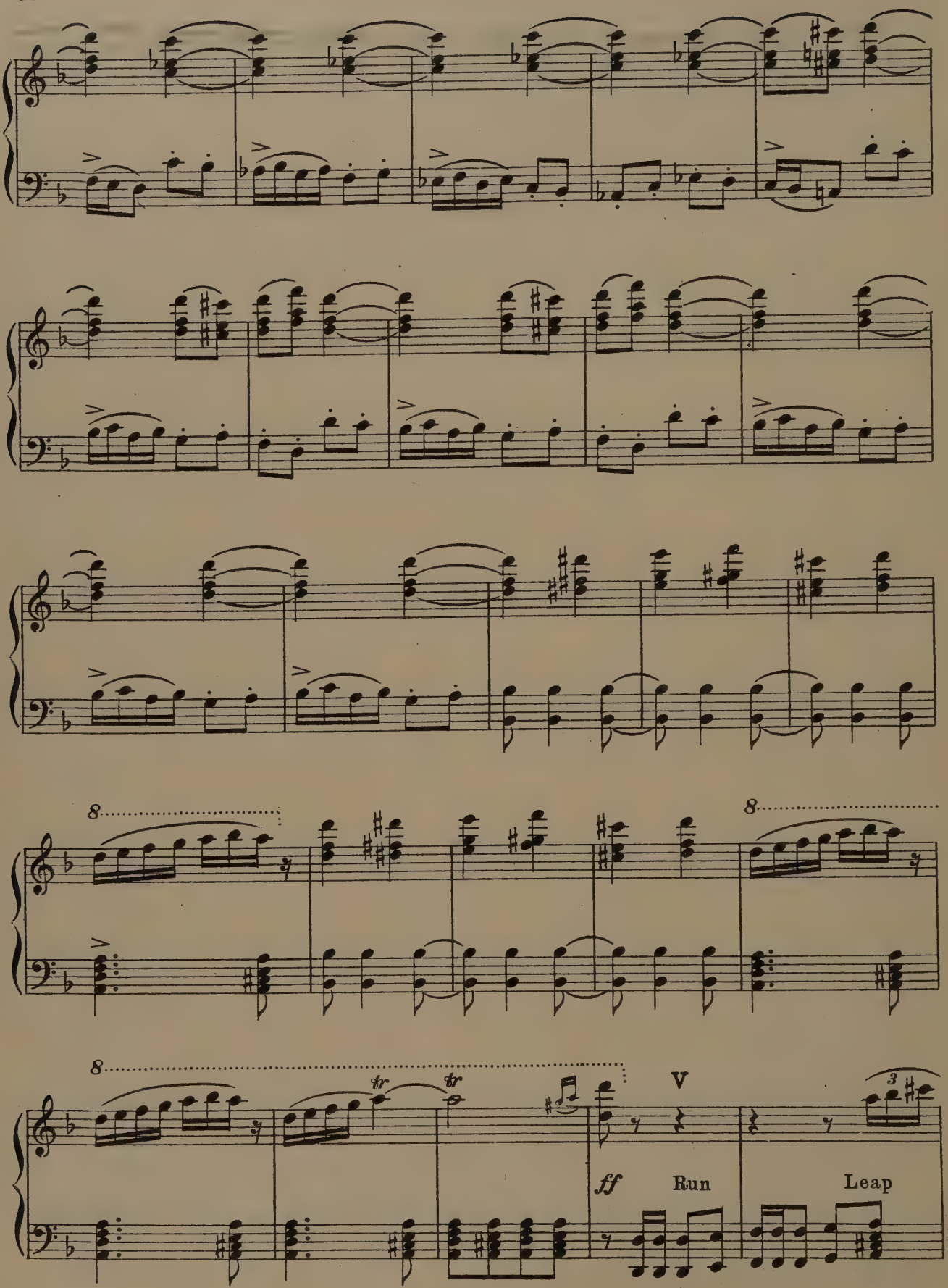

cresc.
IV
f


8
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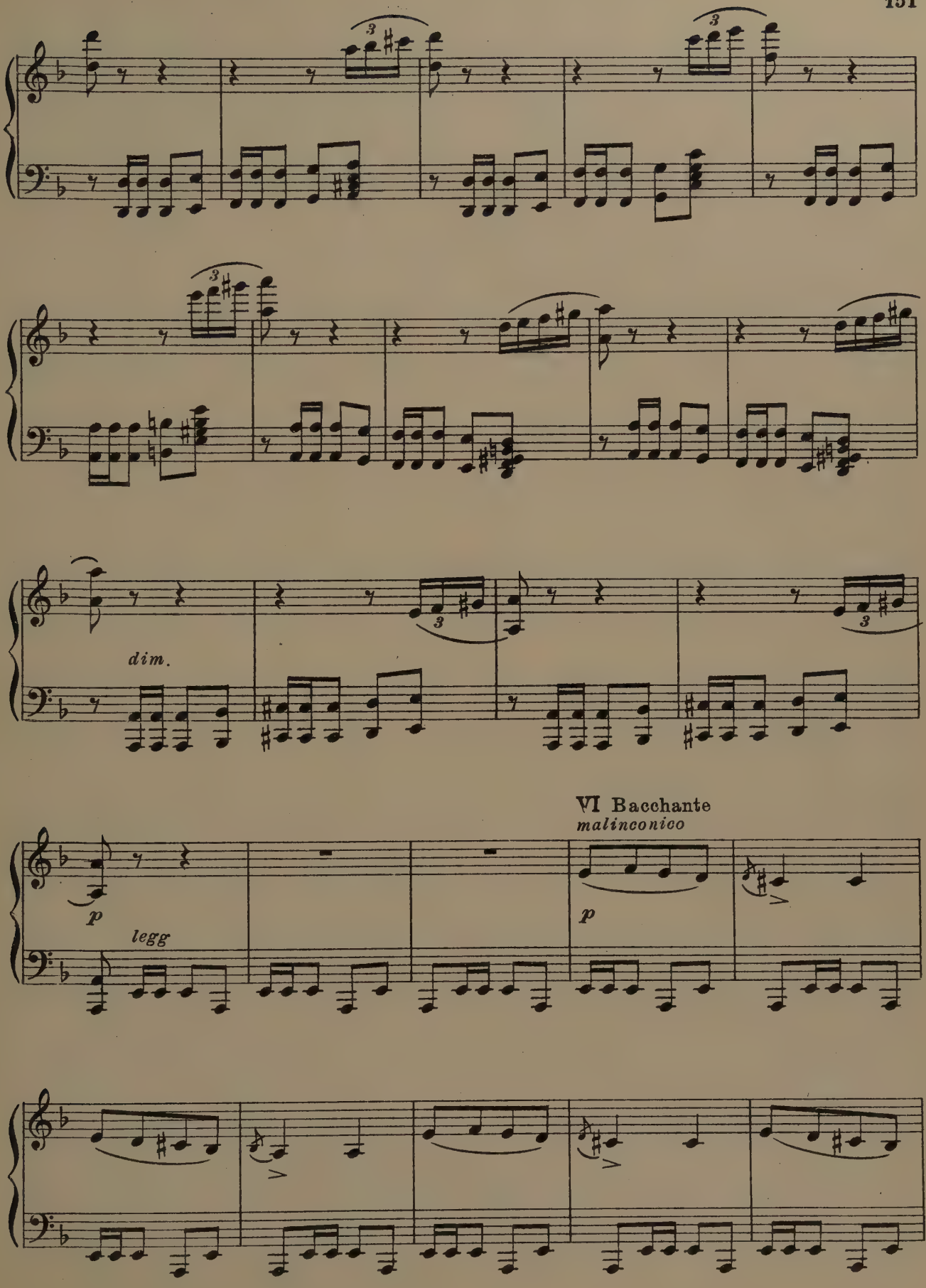
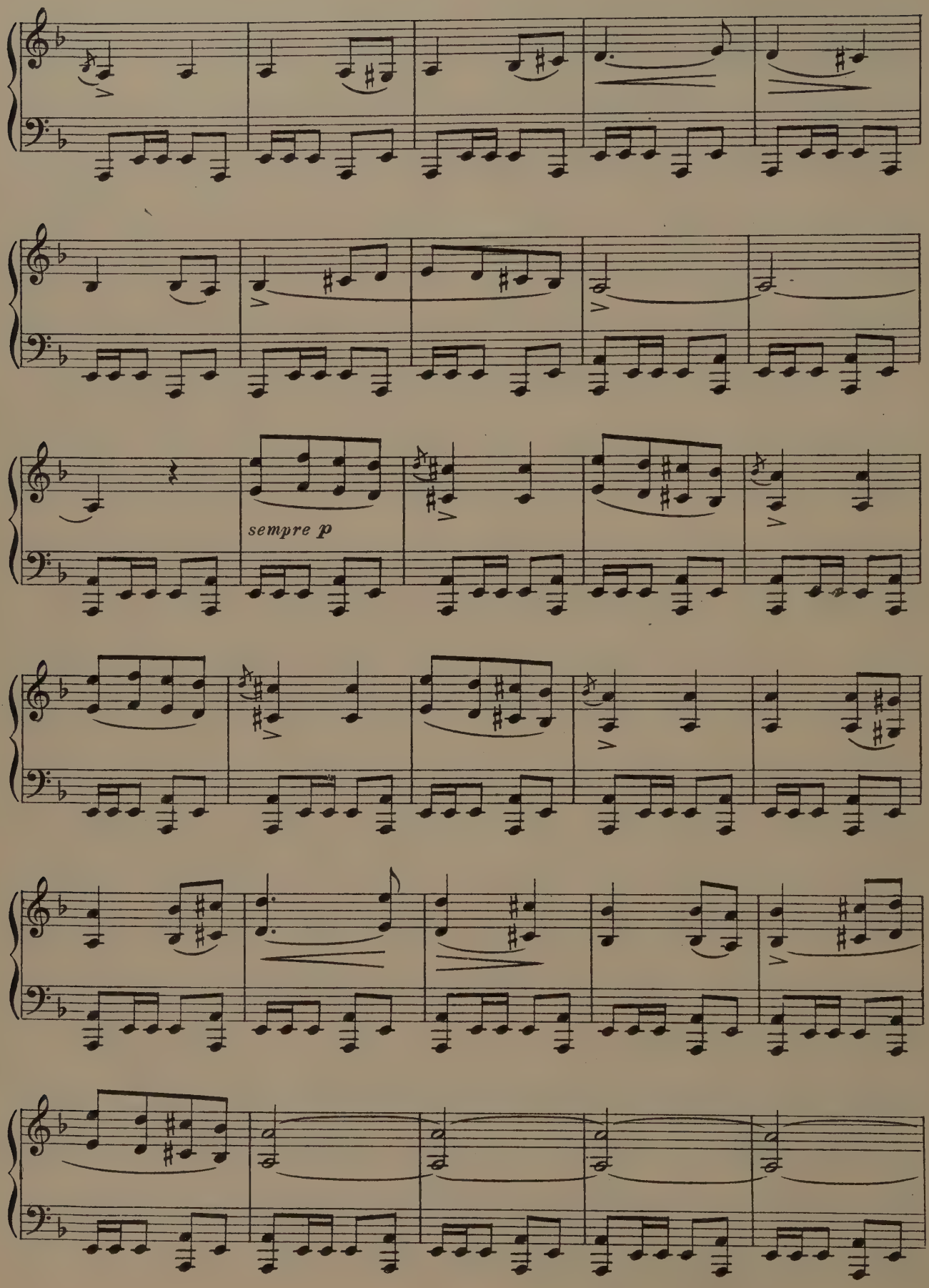
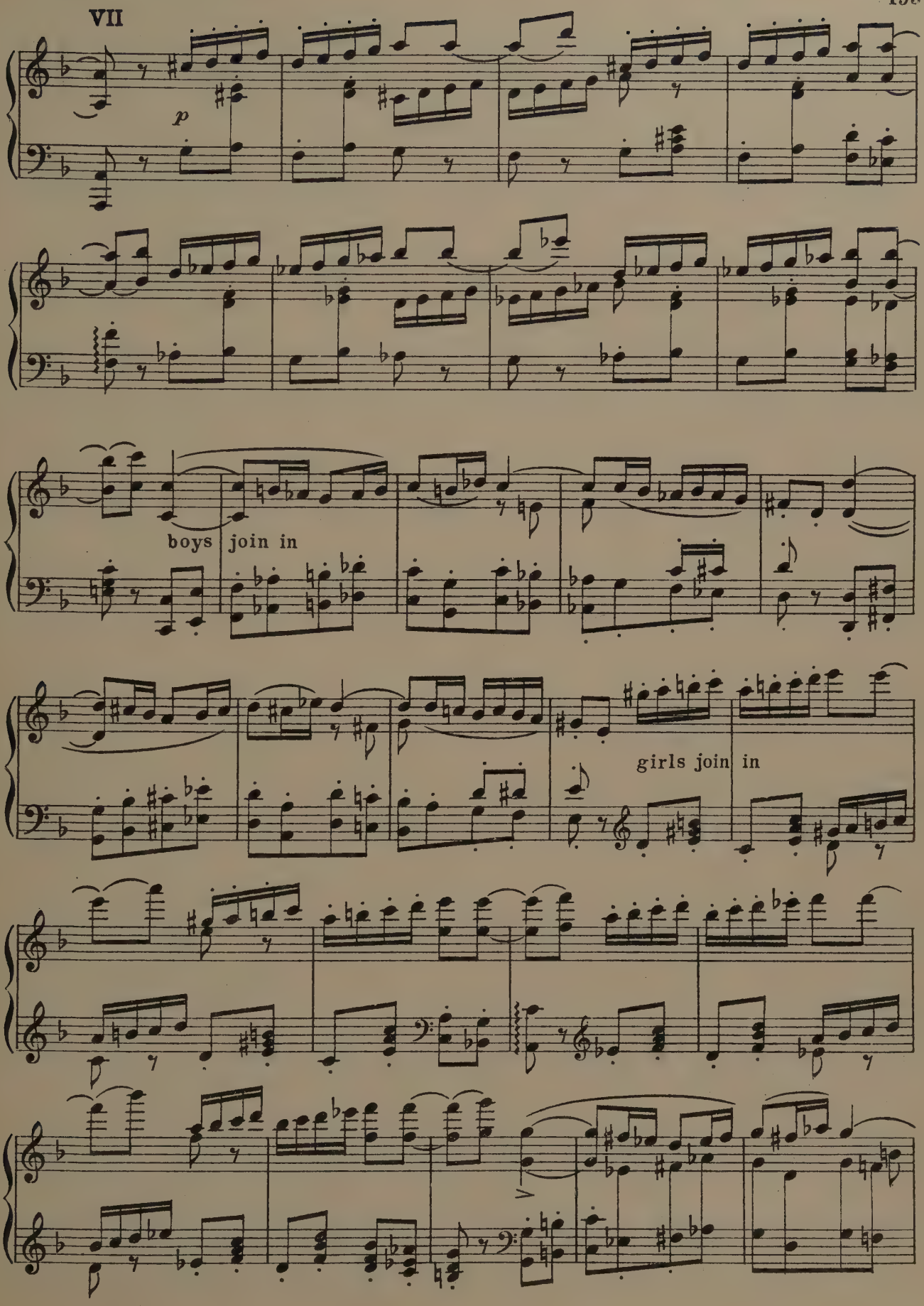
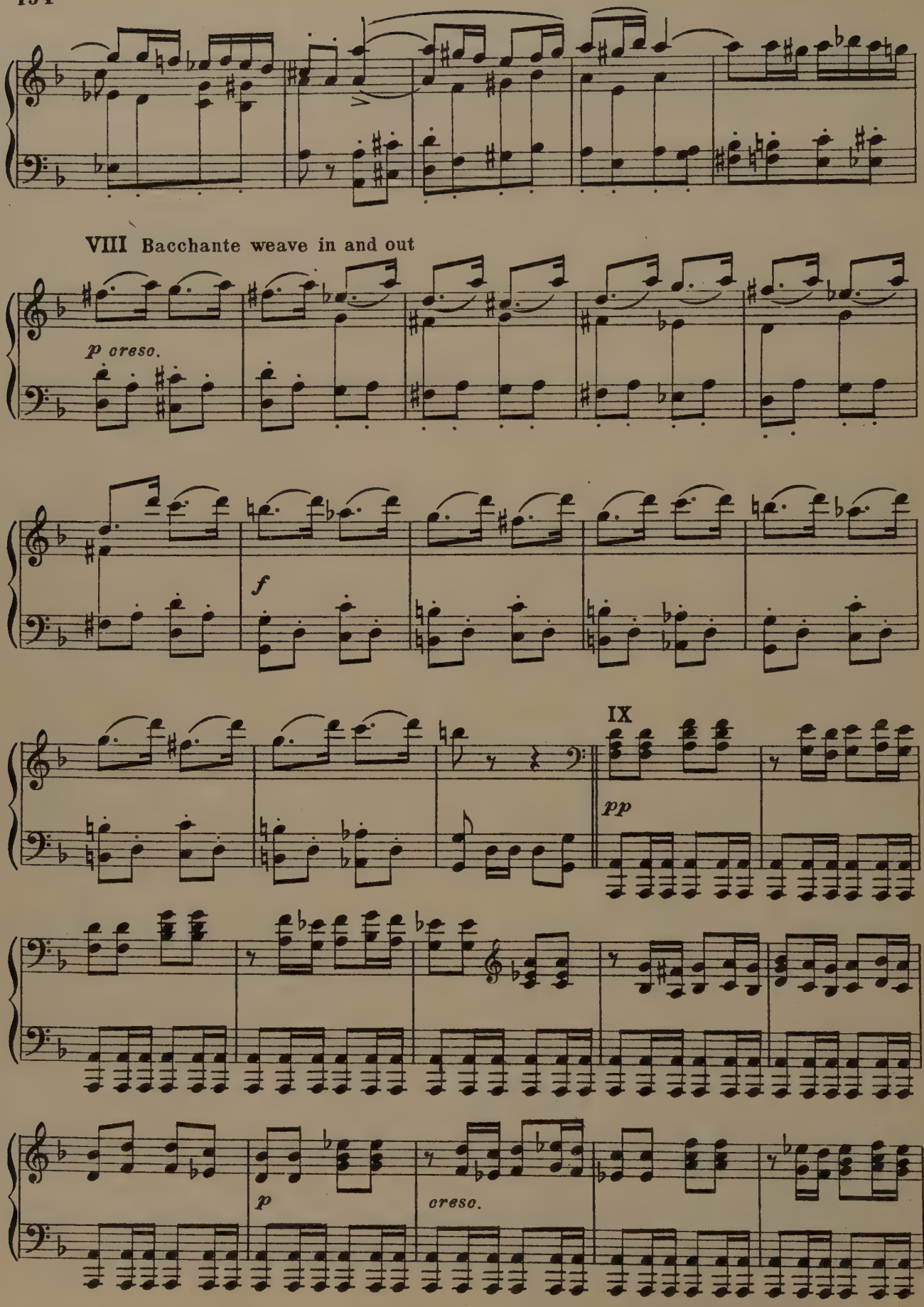
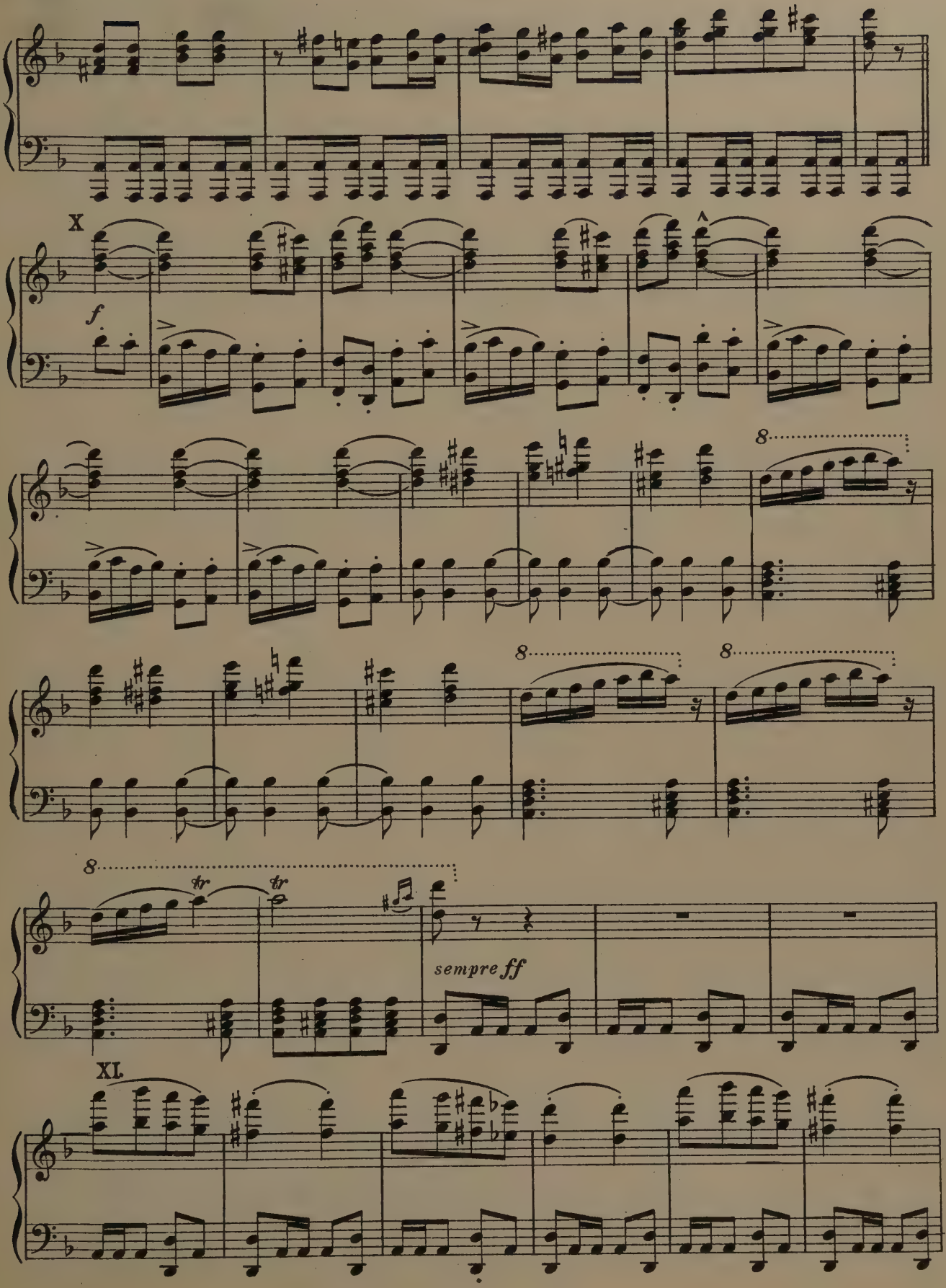
tr
tr
V
ff
Run
Leap
3


dim.
VI Bacchante
malinconico
p
legg
p


sempre p


VII
p
boys join in
girls join in


VIII Bacchante weave in and out
p creso.
f
IX
pp
p
creso.


X
f
8
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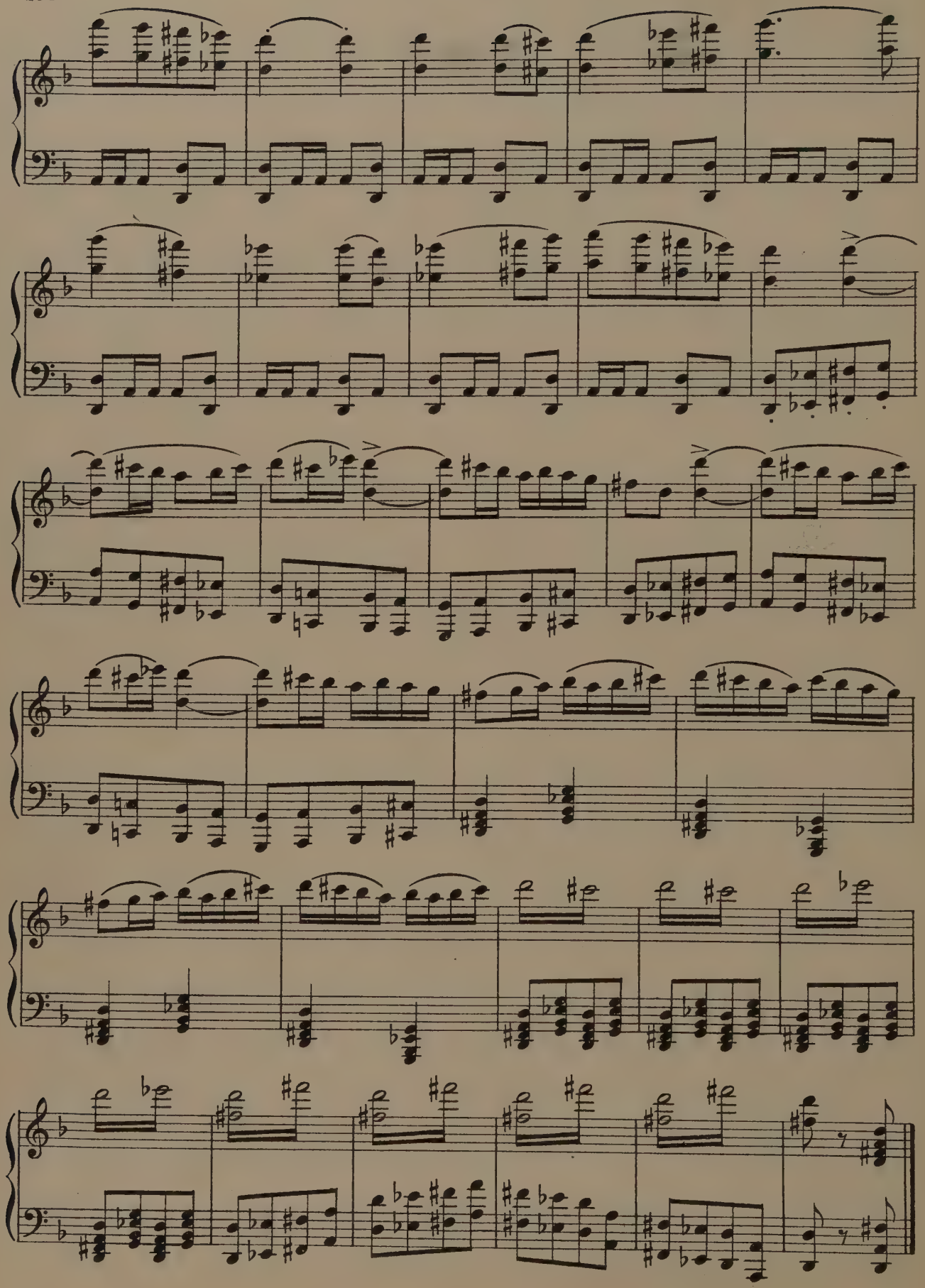
tr
tr
sempre ff
XI.



XII. Cassim in the Cave

Cassim learns the secret of the cave. Gaining entrance, he collects such treasure as he would carry away. When leaving, he is unable to recall the magic words, "Open Sesame" that open the door. Realizing he is trapped, he is overcome by fury and terror.

References to be used in connection with this dance

Literature-

Arabian Nights

Painting-

Cassim in the Cave. . . . . Maxfield Parrish

Psychology-

The Emotions. . . . . Lange, James
Fear p. 46

Social Psychology . . . . . Mc Dougall
Greed p. 87
Fear p. 49

Expression of Emotion in Man and Animals . Darwin
Fear Chap. XII
Fury and Terror pp. 240, 247

Description

(Dancer enters- C)

Opens door, enters, stops in amazed delight (1) (2) . . . 2 meas.
Looks around with greedy gaze L. Sees chest (3) . . . 1 meas.
Goes toward it D.R. (4) . . . . . 1 meas.

Kneels, opens chest, seizes the jewels with covetous fingers - gloats over them (5) (6) . . . . . 2 meas.

Rises, crosses down stage to L. to money bags, gloats (7) (8) . . 2 meas.

Opens money bags, runs finger thru gold, lets the coins fall thru his fingers, laughs in triumph (9) (10). . . . . 2 meas.

Turns, goes U. L. sees more money bags, circles among them, sees more U. R. points to them, reaches toward them, crosses to them (11) (12). 2 meas.

Loads bags on back, loads another with more difficulty and another with great effort (13) . . . . . 1 meas.

Starts eagerly to door (14) . . . . . 1 meas.

Following melody cries out the several names confidently at first, 15 then fearfully (16) . . . . . 2 meas.

Turns and thinks, searching his mind for magic word- drops one of the bags of gold (17) (18) . . . . . 2 meas.

Turns to the door again, guessing wildly, (19) (20) (21) . . . . 3 meas.

Thinks distractedly, drops bags of gold (22) (23) (24) (25) . . . 4 meas.

Suddenly thinks he has it (26) (27), calls it out again and again (28) (29) . . . . . 4 meas.

Guesses and guesses, lurching nearer and nearer the door (30) (31) (32) (33) (34) . . . . . 5 meas.

Realizes he has forgotten (35) (36) . . . . . 2 meas.

Runs madly to the door (37) (38) . . . . . 2 meas.

Falls against it and guesses, beating on the door (39) (40) (41) (42) (43) 5 meas.

Realizing defeat, throws his weight against the door as if to force it (44) and again; (45) collapses against it, facing down stage (46) . 3 meas.

Sees the money bags again, crazed with fear, (46) still cannot leave the money, staggers down C.C. to bags and loads them on his back again, plods frantically D.C. realizes suddenly what he is doing, drops bags (47) (48) (49). . . . . 3 meas.

Runs madly to R. looking for means of escape and to L. and falls over money bags and collapses (50) (51) . . . . . 2 meas.

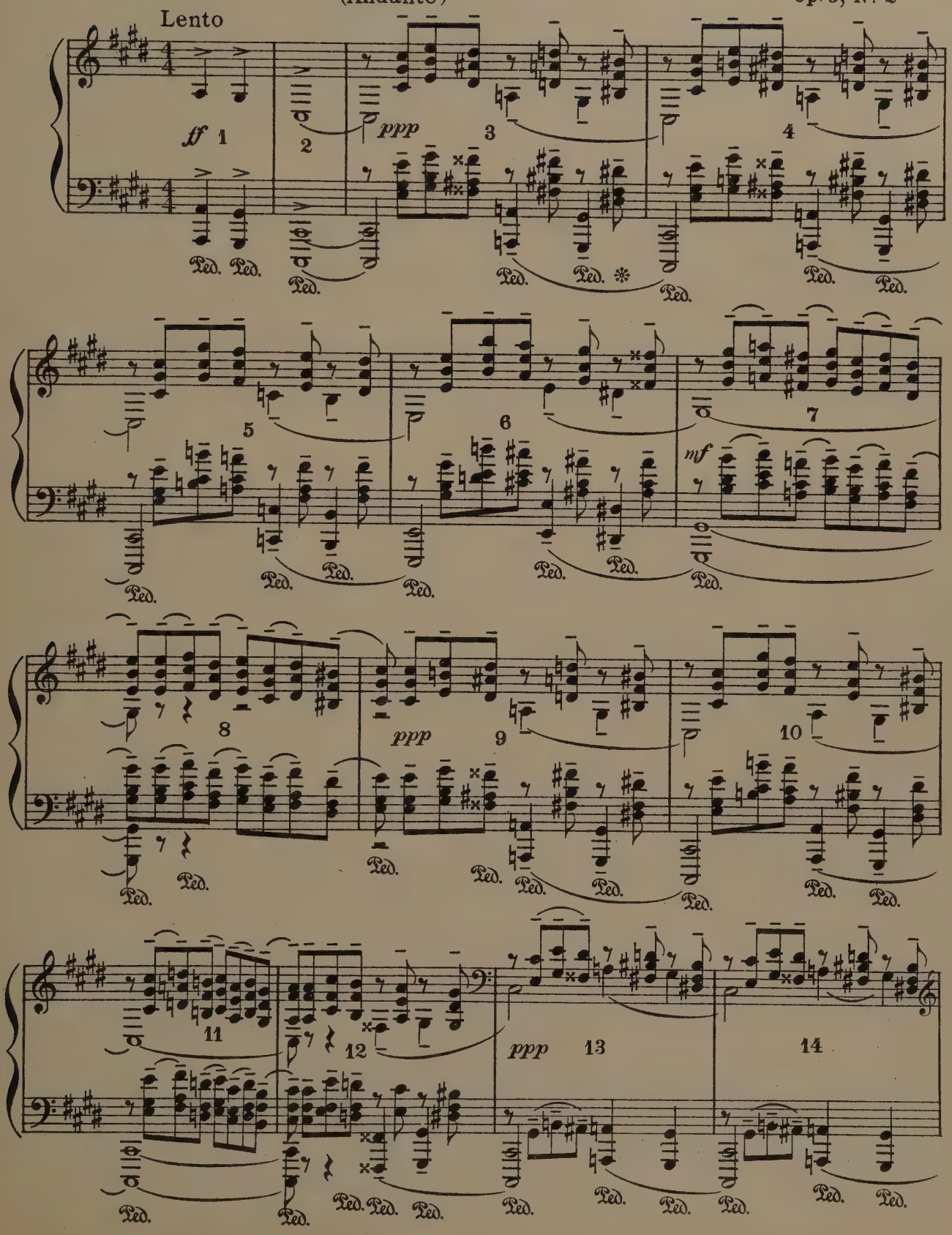
Drags himself to a sitting position, clutches gold, gathers it to his breast, staggers to his feet (52) (53), runs gropingly to door (54) (55), falls against it, beats upon it in a frenzy of fear until he falls exhausted (56) (57) (58) (59) (60) (61) (62) . . . . . 11 meas.

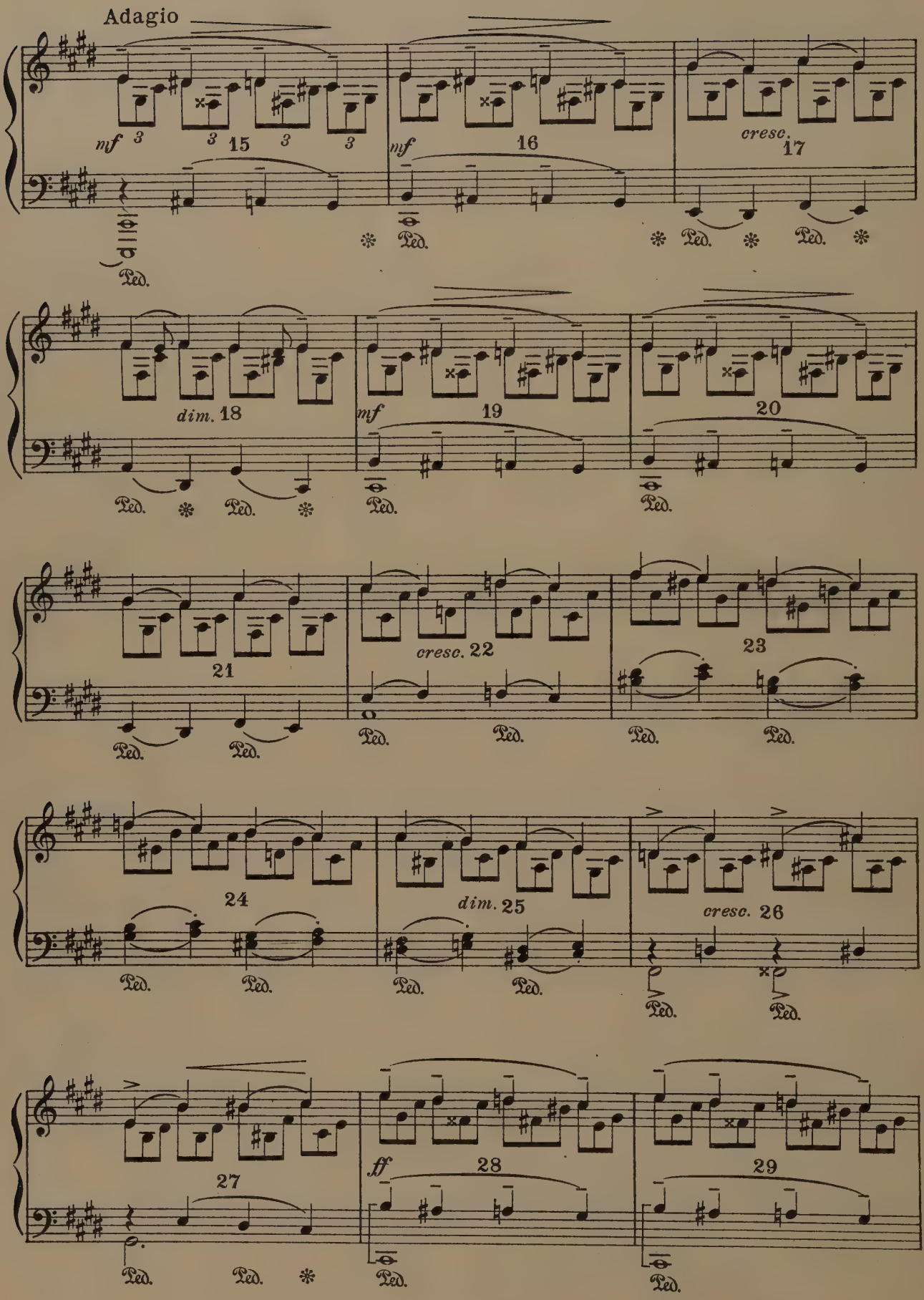
XII. Cassim in the Cave

S. RACHMANINOFF
Op. 3, № 2

(Andante)

Lento




Adagio
mf
15
16
cresc.
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Ped.
dim.
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21
cresc.
22
23
24
dim.
25
cresc.
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ff
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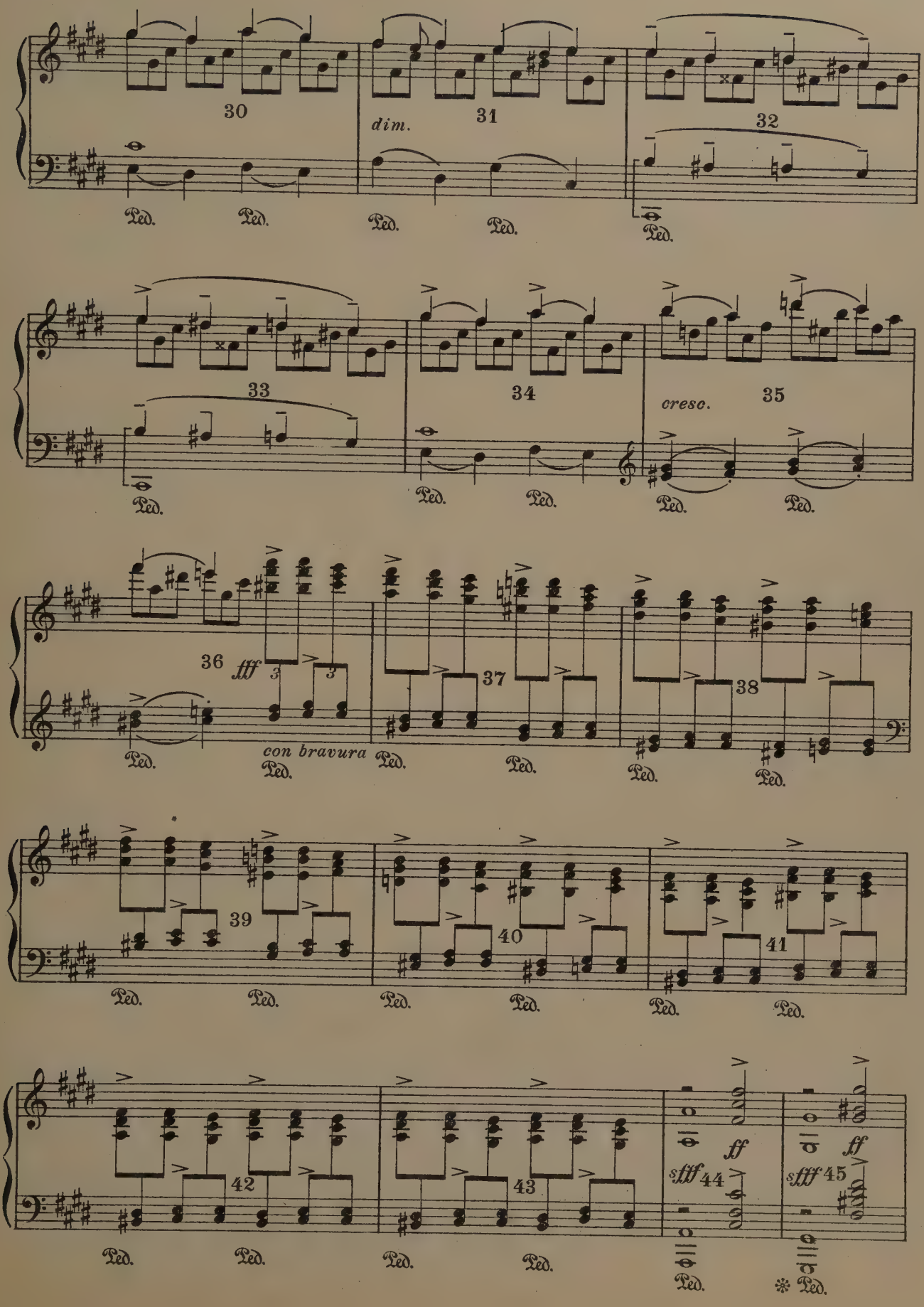
30
dim.
31
32
33
34
cresc.
35
36
fff
con bravura
37
38
39
40
41
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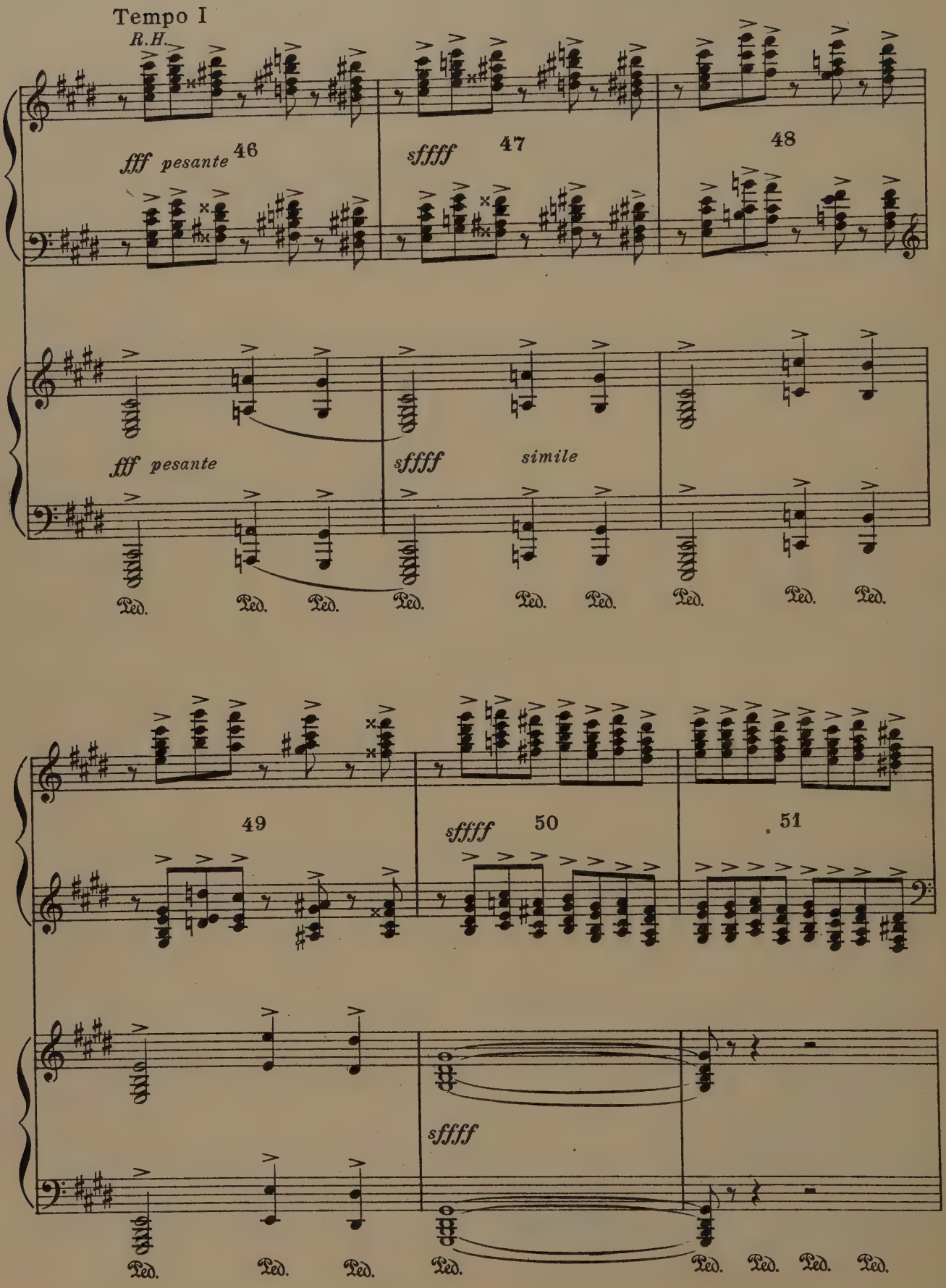
43
ff
sfff
44
45
Ped.


Tempo I
R.H.
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sffff
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fff pesante
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simile
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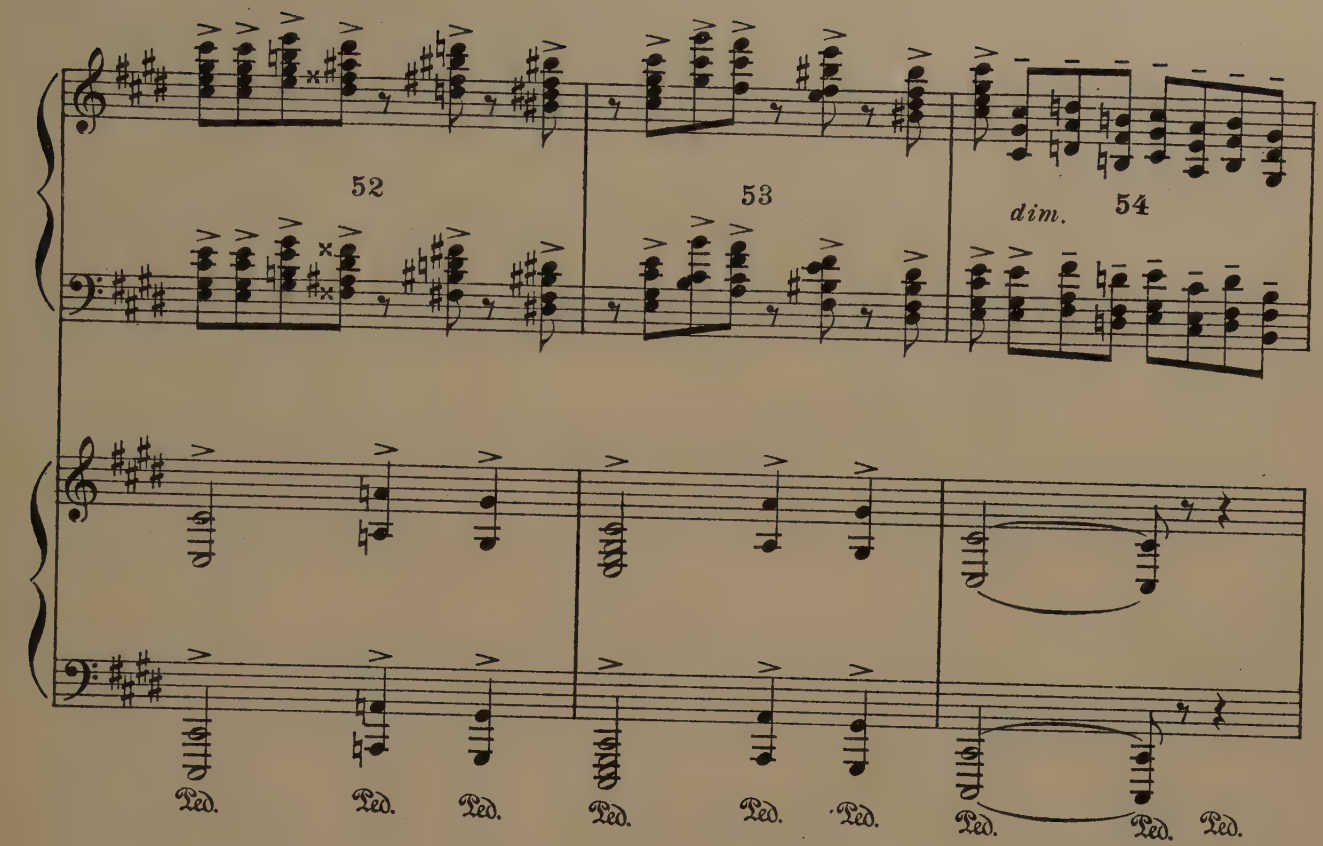
50
51
sffff
Ped.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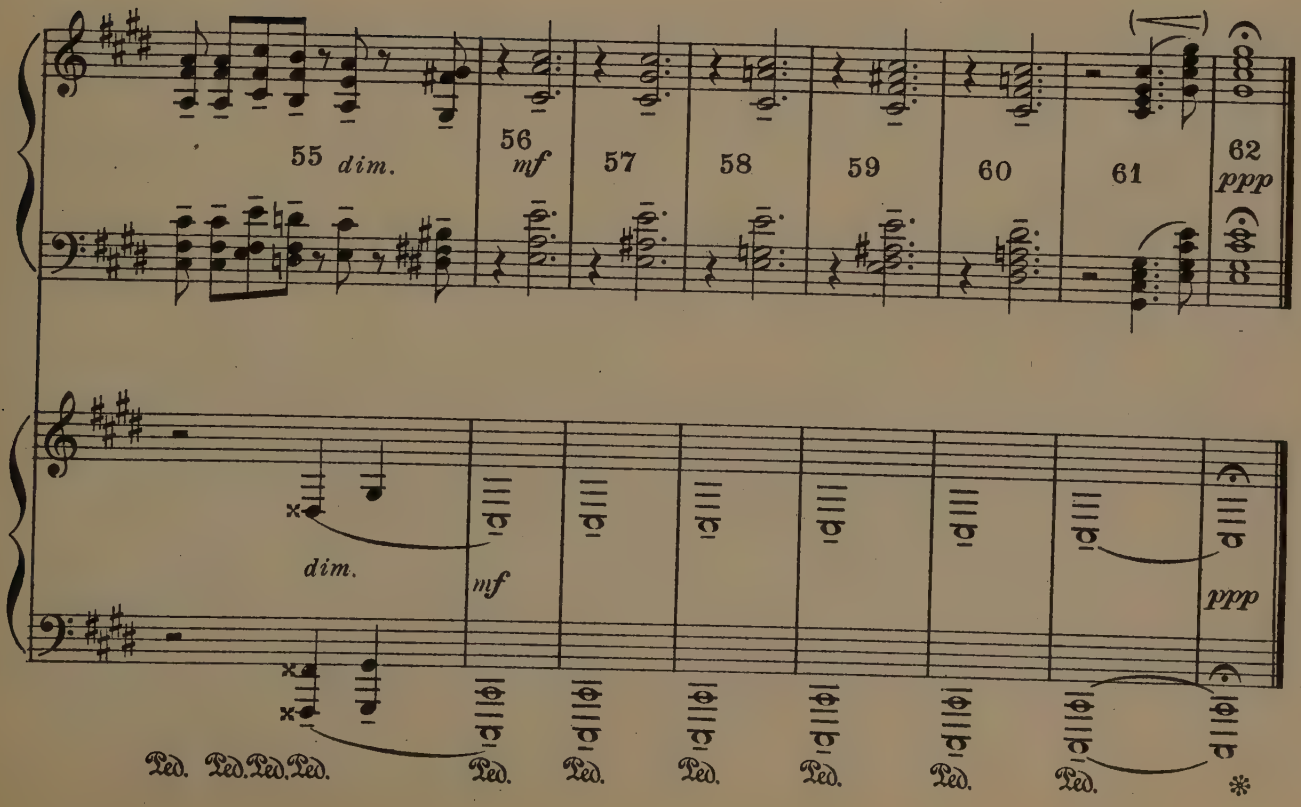
55 dim.
56 mf
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60
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62 ppp
dim.
mf
ppp
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

XIV. Funeral March

References to be used in connection with this dance

Literature-

Ave Atque Vale. . . . . .Swinburne
On Death. . . . . Shelley
Grief. . . . . Elizabeth Browning
Time and Grief . . . . . .Bowles
The Lesson of Grief . . . . . George Meredith
The Dirge . . . . . Adelaide Crapsey

Sculpture-

Monument to the Dead. . . . . Bartholome
Mourning Victory . . . . . .French
The First Funeral . . . . . Barrias
Funeral Monument . . . . . Zelikson
Sorrow. . . . . Smout
The Grieving Mercury . . . . . Vassalli
Sorrowing Mothers and Widows of Brittany . . . Quielivie
Immortality . . . . . L. Longepied
Kiernan Memorial. . . . . R. Evans
Man Weeping . . . . . Nocquet
Sorrow. . . . . J. Nicolosi

Painting-

Lachrymae . . . . . F. Leighton

Psychology-

The Emotions . . . . . Lange - James
Sorrow.....p. 40
Social Psychology. . . . . Mc Dougall
Sorrow.....p. 152
Expression of Emotions in Man and Animals . . Darwin
Sorrow.....Chap. VII

Philosophy Death . . . . . Maeterlinck
Studies in Pessimism. . . . . Schopenhauer
On the Doctrine of the Indestructibility
of our true Nature by Death
On the Vanity of Existence
On Suicide
Philosophy of Life . . . . . Schlegel
Soul of Man in Relation to God
Geneology of Morals . . . . . Nietzche
The Sun Sinks
The Last Command
The Wonders of Life . . . . . Haeckel
Chap. V
Bergson and Personal Realism. . . . . Flerelling
Chap. VII
The Rhythm of Life . . . . . Borel
Lao. . . . . trans. by Reynolds
Ethics of Confucious . . . . . Dawson
Chap. VII

Description-

This dance is a study in grief. The interpretation will depend entirely on the dancer's philosophy of life and death. This is an opportunity to correlate with religious and philosophical beliefs. It may be done as a group dance or a solo or a group with a leader.

The dancer represents the mourner.

She enters U. R. walking slowly (2 steps to measure) in attitude of great, but contained grief (1)-(5) . . . . . .4 meas.

As she nears the place where the hero lies in state, she walks more slowly (1 step to measure) (5)-(10). . . . . .4 meas.

U. C. She turns slowly, sees the hero, and after a moment's prayer, she turns away in attitude of grief (10) - (15) . . . . . .4 meas.

Walks D. L. but with her eyes fastened on dead. . . . . .4 meas.

Suddenly overcome by a rush of grief she reaches toward hero- turns resolutely away as if to control the outburst, but overcome staggers forward and falls on knees before the dead (15) - (20). . .4 meas.

Mourns (20) - (25) . . . . . .4 meas.

Raising her veil, she looks at the hero. The quiet majesty of the dead checks her grief. She feels a sense of the divine and is drawn slowly to her feet (25) - (31) . . . . . .5 meas.

As if she suddenly realized the inevitable doom coming toward all mankind she makes a gesture as if warding something off, then buries her face in her arms to shut out the sight (32). . . . . .1 meas.

Repeats more frightened (33) . . . . . .1 meas.

Suddenly defiant, she asks why (34) (35). . . . . .2 meas.

Repeats with the realization of Death as a part of life, inevitable, cosmic (36) (37) (38) (39). . . . . .4 meas.

Recessional: (40 - 76)

Illumined by this realization, she moves back slowly (1 step to measure) (40) (41) (42) (43) . . . . . .4 meas.

Turns slowly reaching out her hand tenderly as if she imagined people grieving (44) (45) (46) (47). . . . . .4 meas.

Walks upstage, head bowed (48) (49) (50) (51) . . . . . .4 meas.

Turns and starts out to R faltering more and more. (52) (53) (54) (55) . . . . . .4 meas.

The inspiration of the moment gone, she is completely overcome again, turns, runs to dead and collapses (56) (57) (58) (59) . . .4 meas.

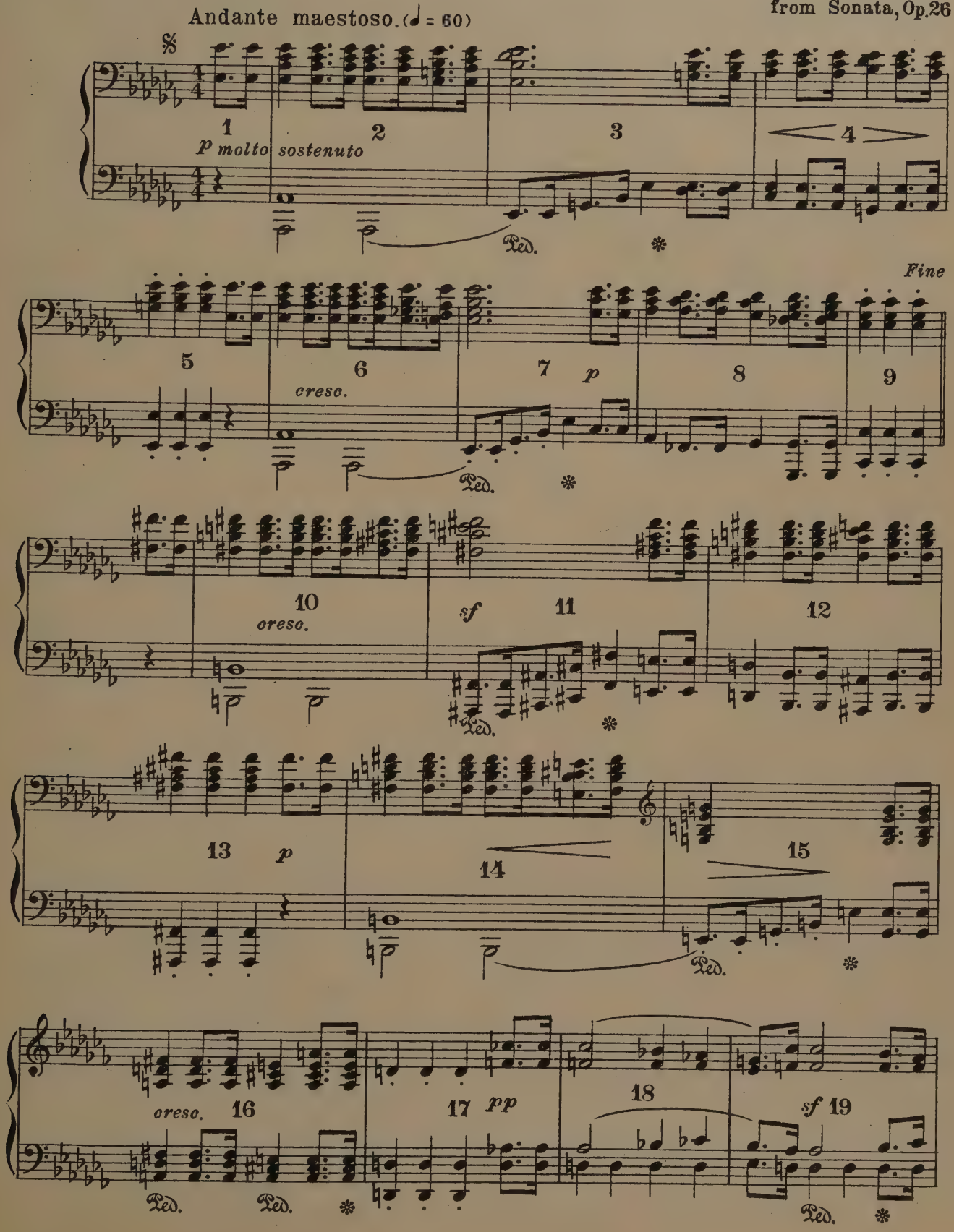
Struggles to reconcile the ever-present loss with the religious or philosophical belief (60 - 69) . . . . . .10 meas.

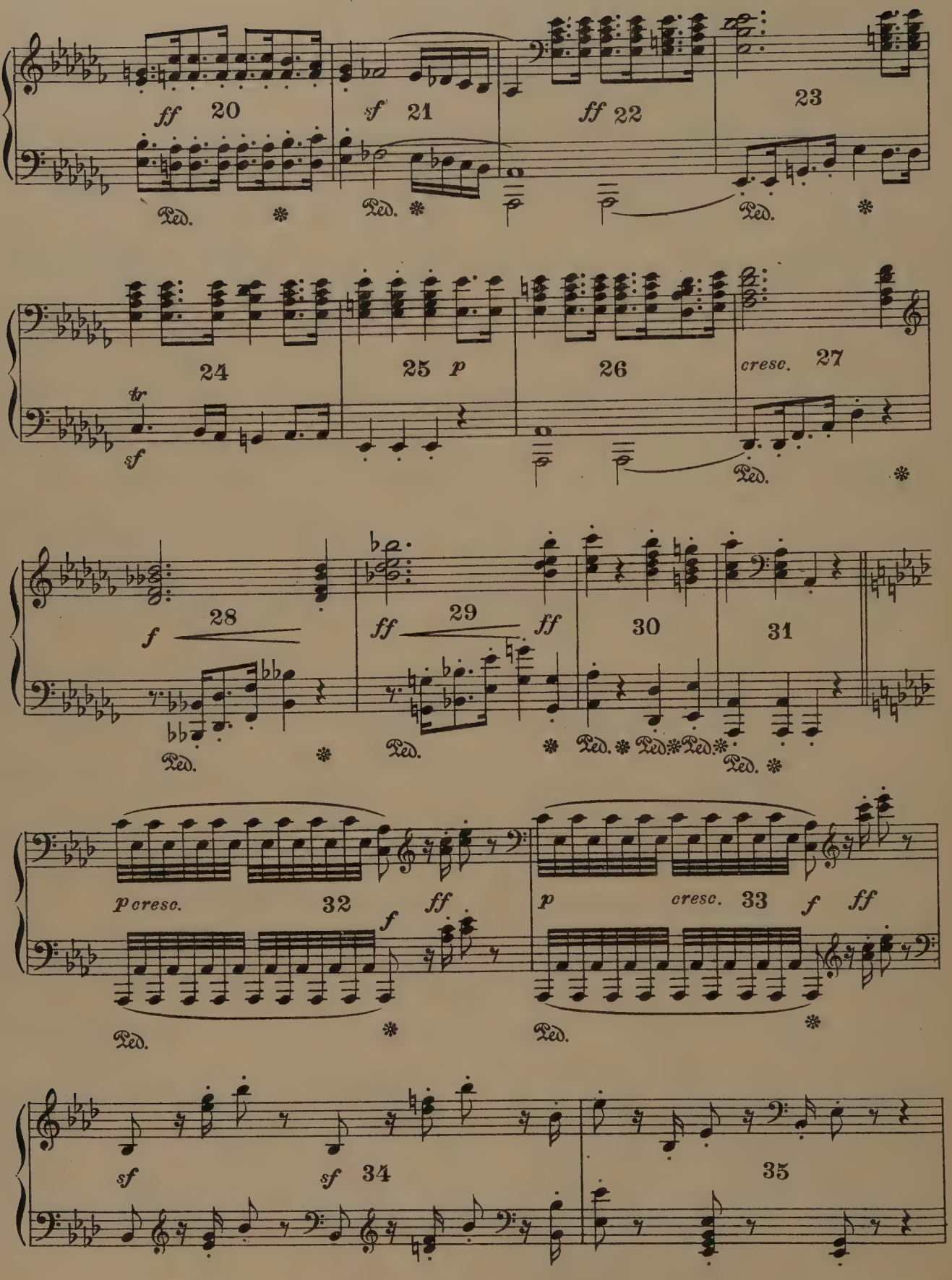
Conclusion . . . . . .7 meas.

Goes forth again to Life (1 - 10) . . . . . .9 meas.

XIV. Funeral March

L. van BEETHOVEN
from Sonata, Op.26

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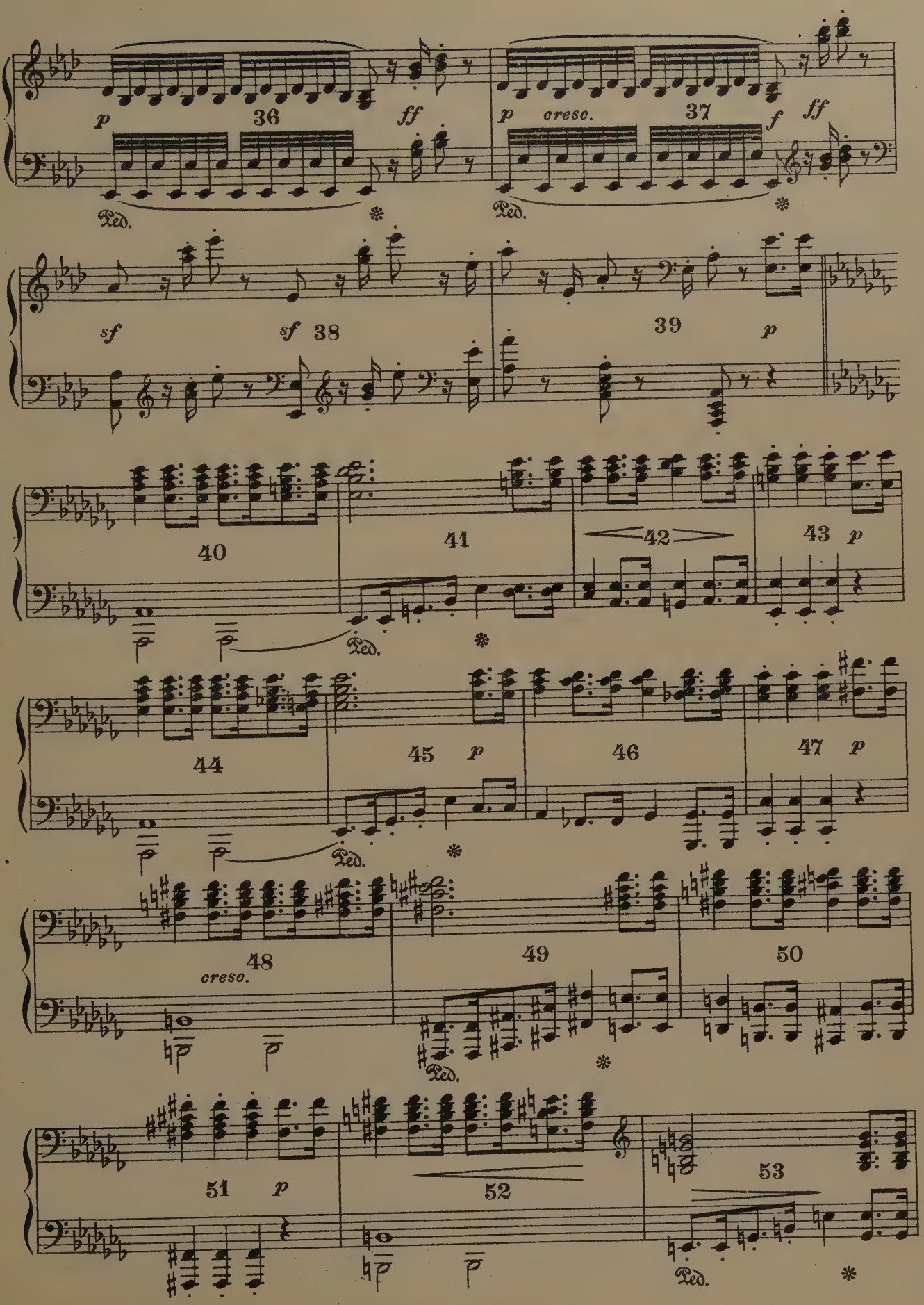
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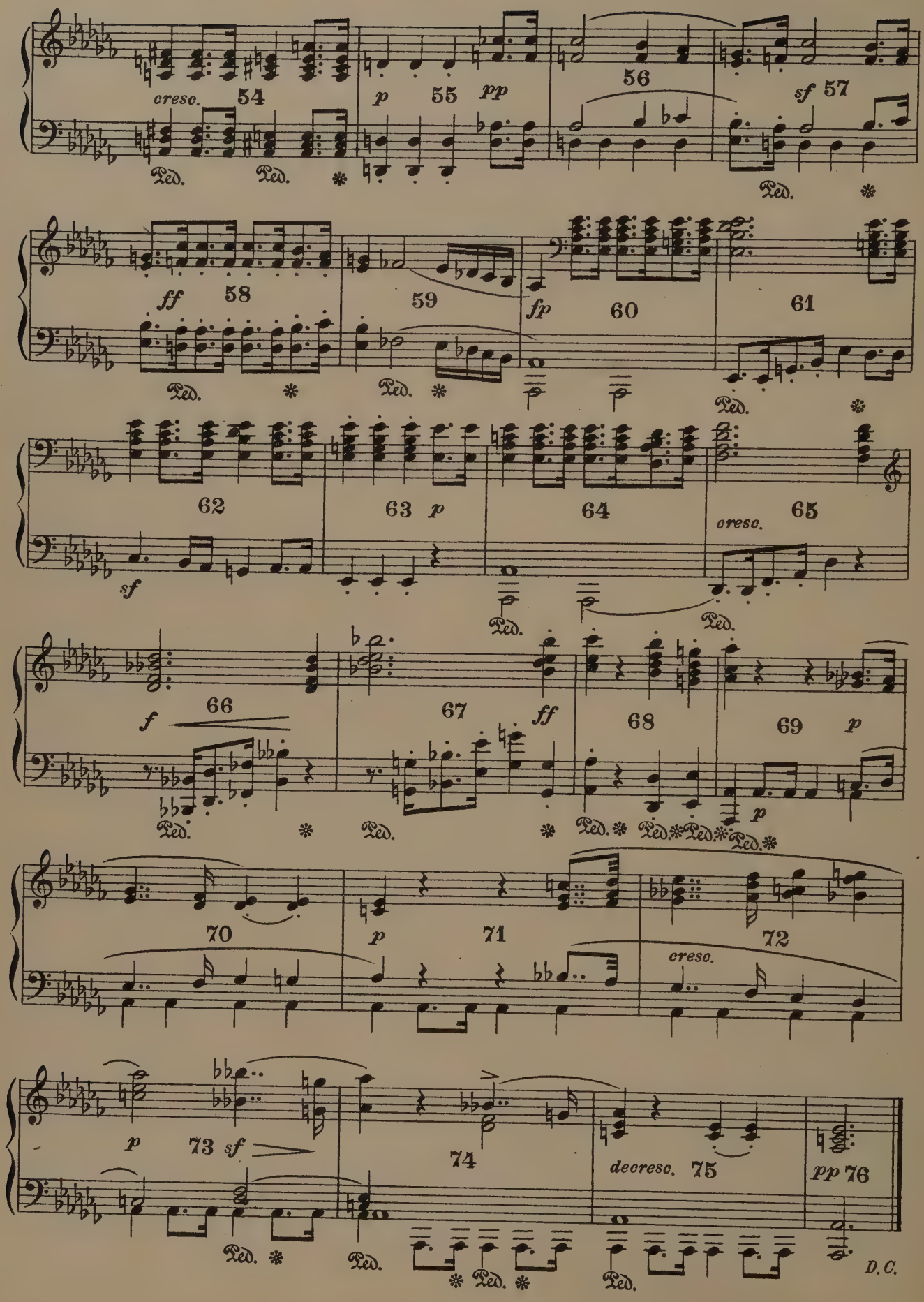
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72
cresc.
p
73
sf
74
decresc.
75
pp
76
D.C.

XV. Marche Slave

References to be used in connection with this dance

Literature-

Peter Ilitch Tschaikovsky. . . . . Rose Newmarch
The Man with the Hoe . . . . . Edwin Markham
The Cry of the People . . . . . .Neihardt

Sculpture-

France Aroused. . . . . Joe Davidson
Stevedore. . . . . .Young
Man with the Pick. . . . . .Young
Revolution . . . . . .Ettor Ximenes
Relief- Unloading. . . . . C. Munier
The Spirit of Revolt. . . . . Helen Sohler

Painting-

Marseillaise. . . . . .Carles
Paintings and Drawings of Jean Francois Millet

History and Sociology

Russia from the Varangians to the Bolsheviks. . Beazley
Soul of the Russian Revolution . . . . . .Olgin
Russia in Upheaval . . . . . .Ross

Description-

Introduction . . . . . .4 meas.
(Played before dancer appears)

I.[a] Characterization of the Russian peasant bound by ignorance, bowed with care and overpowering burdens. Figure stands, feet wide apart, bent with weight of oppressions, hands bound behind back, head down, chest depressed, emphasizing subjection of mind and spirit. In this position the dancer plods forward walking to rhythm of music, 1 step to a measure,.... moving across stage R. from U. L. . . . . .8 meas.

I.[b] Continues in same position, the oppression becomes more difficult to bear, he staggers, 2 steps to measure . . . . . .8 meas.

II. The bowed figure pauses and listens dully and without understanding to the rousing call of a greater and more beautiful life. He attempts to straighten up . . . . . .7 meas.
only to fall back under his burden. (position.... U.L.C.) . . . . . .1 meas.

III. The inspiration remains with him. His mind and spirit are now aroused. He plods forward again with determination . . . . . 8 meas.

IV. Staggering forward unable to support burden he falls on one knee-finally on both (position downstage R.) . . . . . 8 meas.

V. Again he hears the call, this time with understanding. He struggles to lift and free himself pulling forward on both knees and reaching out to his goal. . . . . 8 meas.

Sinks back exhausted, helpless and crushed, turning and twisting unable to raise his head. Position down stage R.. . . . . 8 meas.

VI. The martial music summons the youth of Russia. The spirit of the people is found and united in the answer to this call of the country.

The crushed and exhausted figure responds to the rhythm marking the pulse of the music. . . . . 4 meas.

Slowly rises to his feet with growing response . . . . . 4 meas.

Moves back to C. stage until he is responding with his whole being; skips forward in exultation and dances with a free spirit even though his hands remain bound . . . . . 16 meas.

This movement is crescendo beginning with slight infrequent response, swaying (on ct. 1-3 pulse) stepping (on ct. 1-3) skipping (on ct. 1-2-3-4) polka (ct. 1-2-3-4).

VII. National Anthem, symbol of his oppressors. The dancer stops suddenly, moves back in fear and hate from this symbol of tyranny.

VIII. Defiance- Determining to be pushed no farther, he takes a stand to resist the power that threatens to crush him . . . . . 5 meas.

In his new found courage and strength he pushes forward (4 steps) 4 meas. And again forward faster, fearlessly.

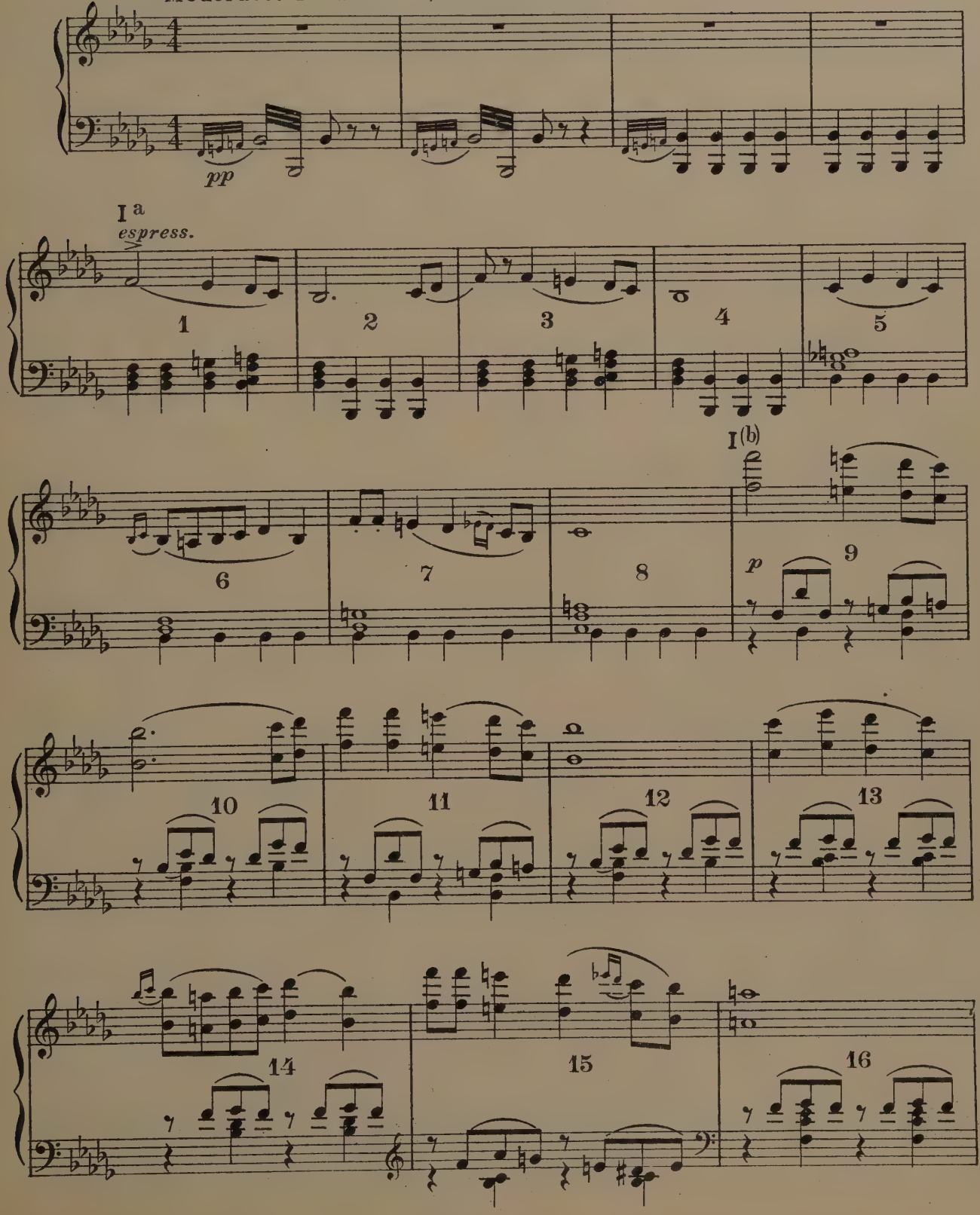
The shackles that bound him fall away as he suddenly raises his hands in defiance. He discovers his new freedom- but does not understand, is terrified, and turns to R. and L. for leadership and guidance. 6 meas.

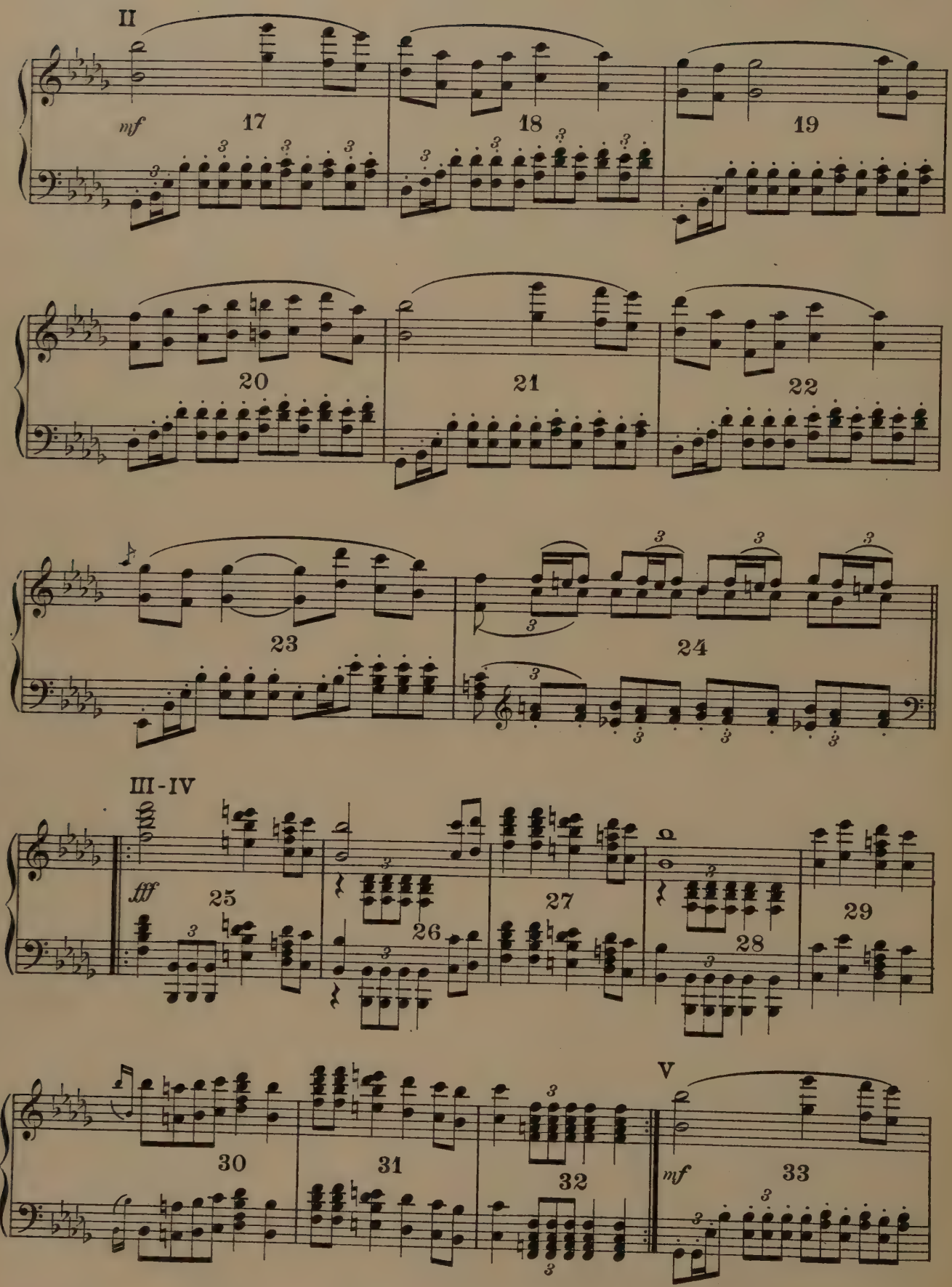
Finally, from the chaos of revolution, he slowly finds himself. He comes slowly, calmly, powerfully, forward to complete self-realization. 3 meas.

XV. Marche Slave

P. TSCHAIKOWSKI
Op. 31

Intro.
Moderato. In modo di marcia funebre

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III-IV
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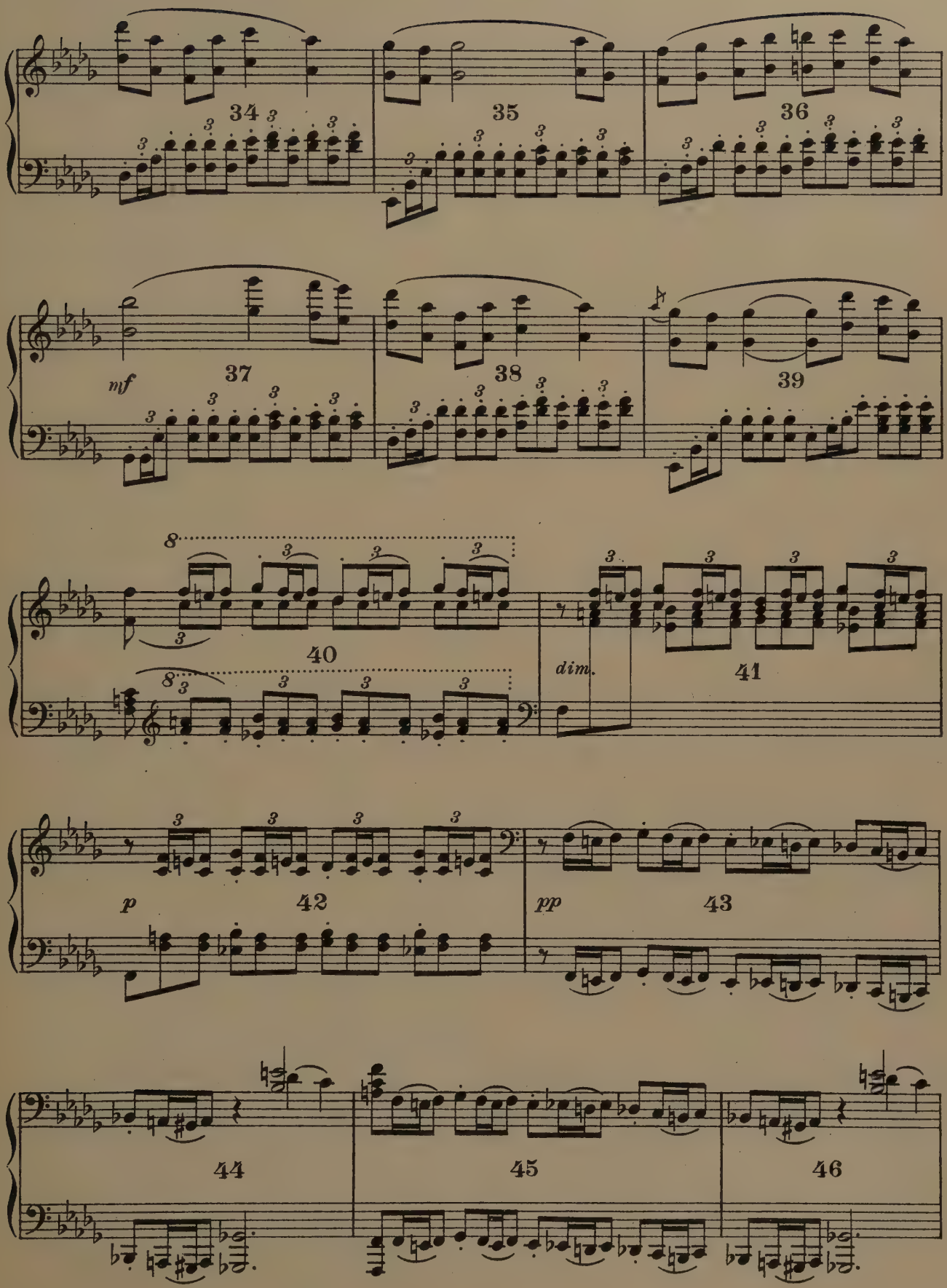
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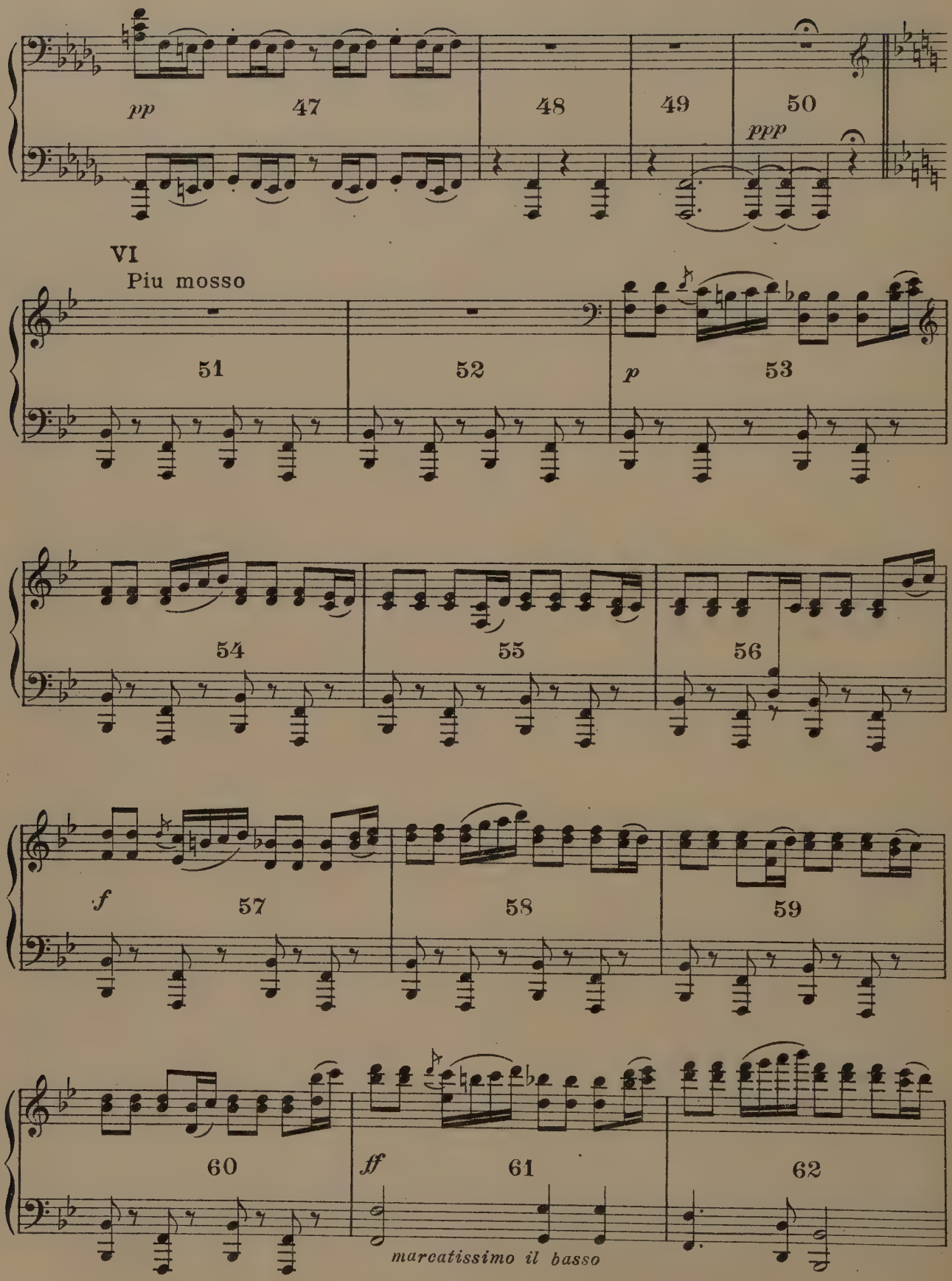
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Piu mosso
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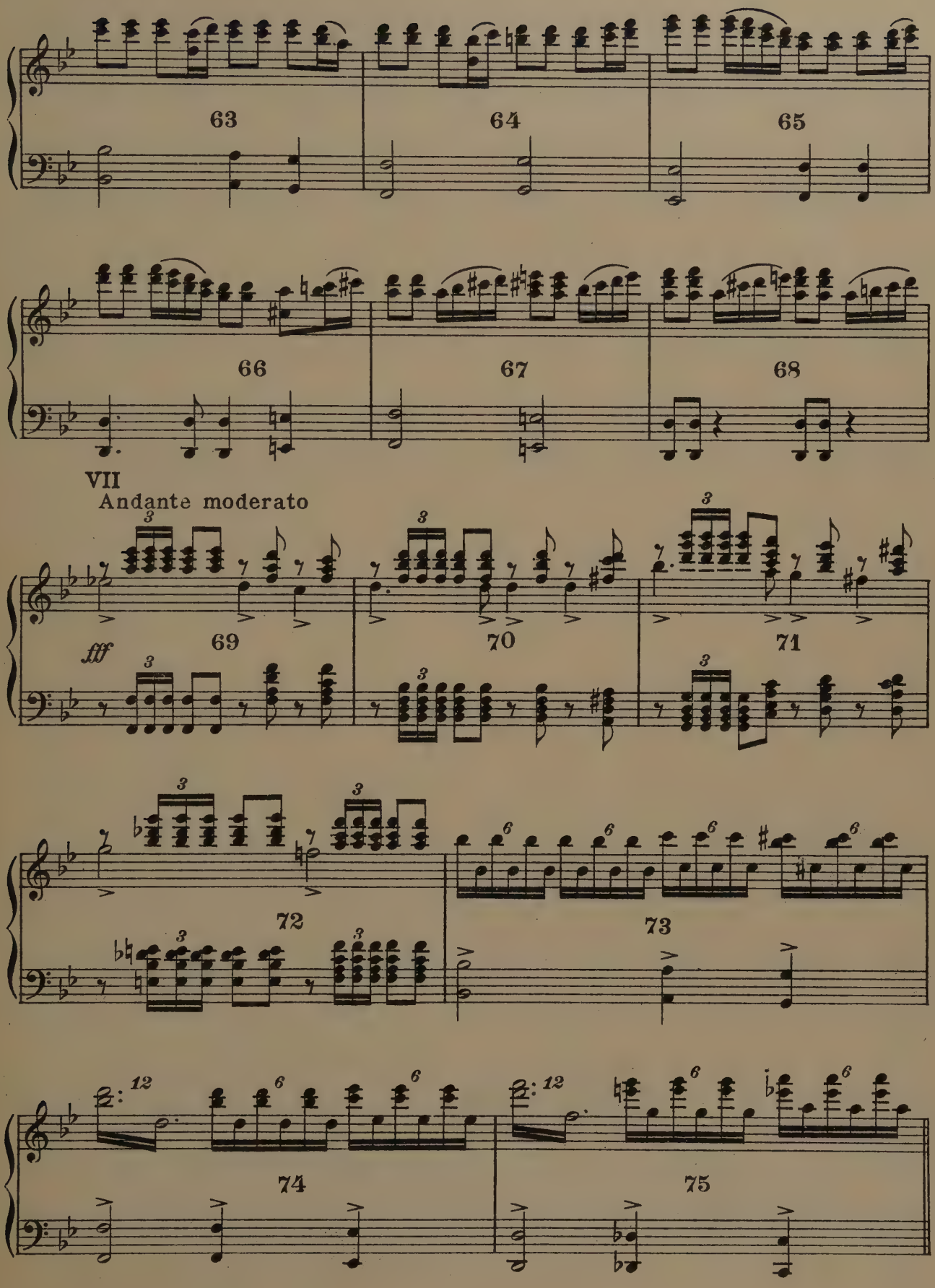
marcatissimo il basso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VII
Andante moderato
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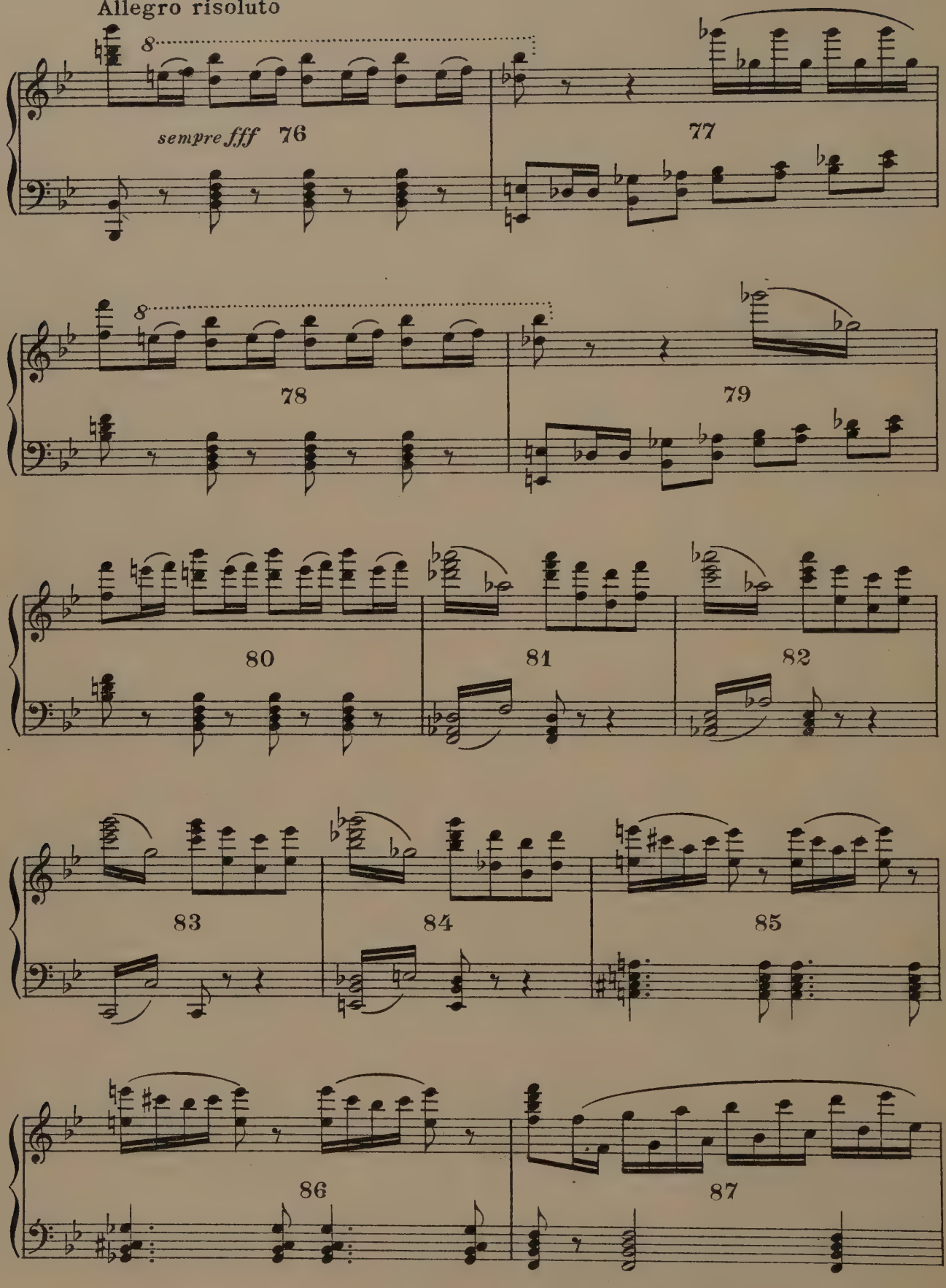
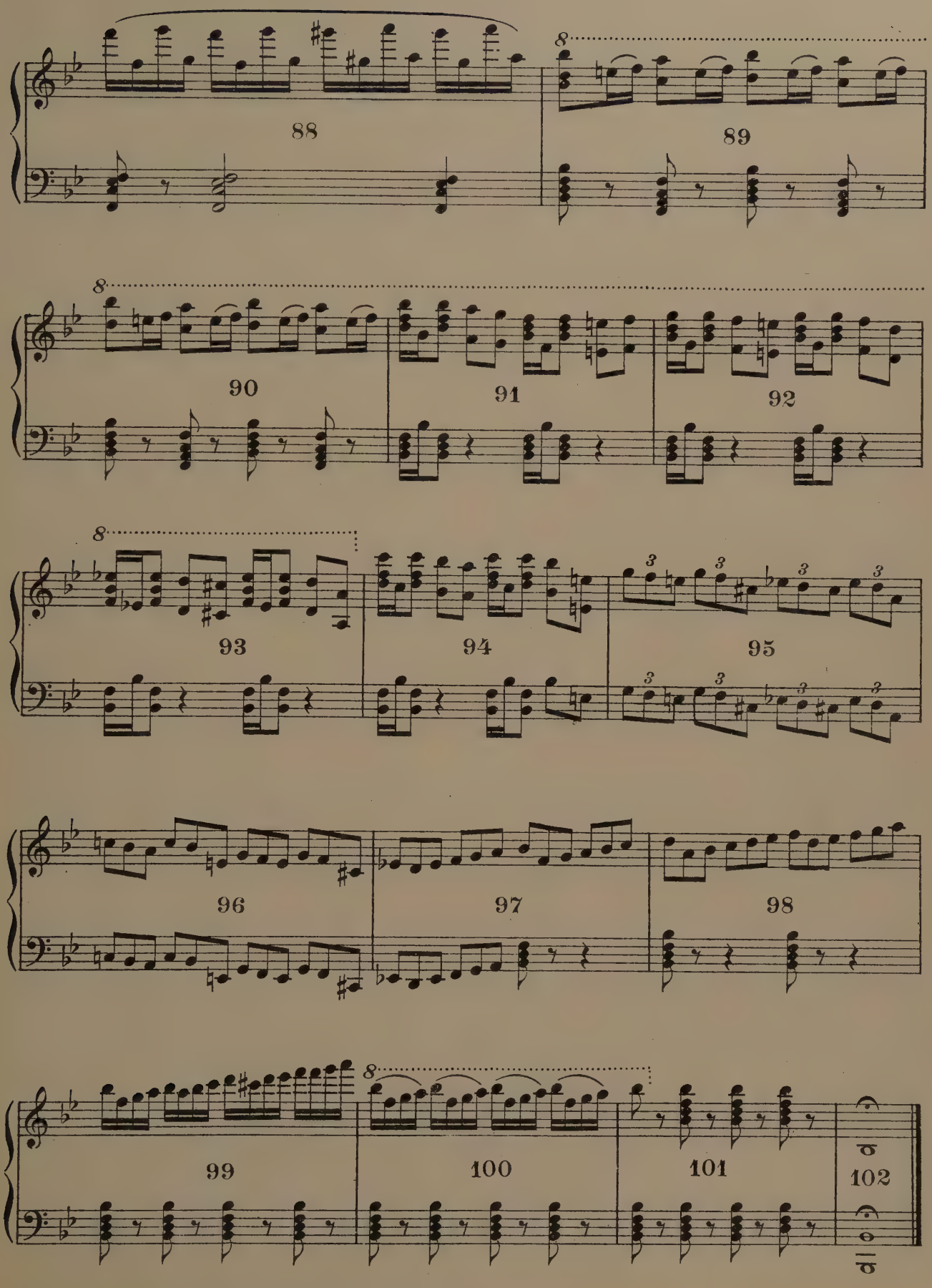
Allegro risoluto

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Part IV

A DANCE DRAMA

ISIS

An Egyptian Dance Drama

References to be used in connection with this dance-drama

Literature-

History of Egypt . . . . . Petrie
History of Ancient Art. . . . . .Winkelmann
Vol. I. Book II.
The Art of Music
The Dance, Vol. 10 Chap. II
Book of the Dead
Hymns to Deities

Sculpture-

Mural decorations of Ancient Egypt

Description-

The head priest of a local temple of Isis has read in the stars that the statue of the goddess will come to life when a certain king's son, overcome by love, shall come to sacrifice himself to the goddess.

The scene opens in the temple of Isis where the priestesses are performing the sacred astral dance. The priest dashes in to announce the arrival of a young prince who has come with poisonous incense, intent on sacrificing himself to the goddess, Isis.

In the astral dance of the priestesses, an attempt was made to recreate the old Egyptian astral dance, but there are so few facts known concerning it that it had to be largely imaginary. We have on good authority, however, that the dance was a beautiful ceremonial, complicated in design and in symbolism. The dancers moved east and west, whirled to show the movement of the planets, stopped suddenly to demonstrate the immobility of the earth and all the while made with their hands, arms and bodies, the signs of the Zodiac.

Dance of the Awalim	Orientale	César Cui
Priest	Oriental Melody	Rubinstein
Recessional	Oriental Melody	Friml
Boy	Hymn to the Sun	Rimsky-Korsakow
Isis	Orientale	Amani

Awalim

The movement used is a short, slow, circular, eastern walk to the rhythm of the music, unless otherwise indicated. The amount of music depends largely on the size of the stage used. The music is arranged for a small stage. Each figure requires two full phrases of music - one phrase to move into formation and same phrase repeated to execute the figure.

Introduction -
Awalim are discovered whirling in place (D Ia)
Arms in authentic position of holding up the universe. . . . 2 meas.

I. Lead into next figure (D Ib) . . . . . 8 meas.
Upstage groups turn in place outside arms high
Downstage groups sink slowly to one knee in kneeling position of holding up the universe.
Downstage group rises, inside arms high.
Upstage group stands still, changes to position of inside, arms high 8 meas.

II. Walk into next formation (D II)
Turn slowly in place until a and a, are upstage of others
(3 inside arms holding universe)

III. Run to next formation (D III) arms making sign of Aries
Make sign with partners and hold.

IV. Walk to formation (D IV)
Arms making sign of Taurus, whirl rapidly in place.

V. Walk to formation (D V)
Downstage figures sink to knees, making low square.
Upstage figures make high squares.
This represents Gemini.
Rise.

VI. Walk to next formation (D VI) with arms in position of Cancer.
Make new position of Cancer with partner.

VII. Walk to next formation (D VII) with arm in position of Leo.
Make sign of Scorpio in each group in three different ways.

VIII. Whirl to next formation (D VIII)
Middle group making sign of Pisces with bodies facing each other.
Four outer figures, each make the sign of Pisces.

IX. Walk to next formation (D IX)
Repeating sign except central figures face out.

X. Walk to next formation (D Xa)
Making sign of Sagittarius with arms.
Cross as indicated in (D Xb) making sign of Aquarius with arms.

XI. Whirl around in circle (D XI) returning to original positions.
Hold. (D Ia)

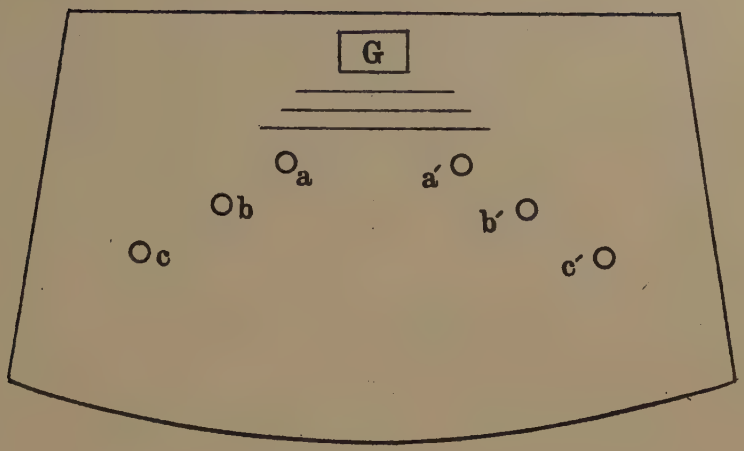


Diagram Ia

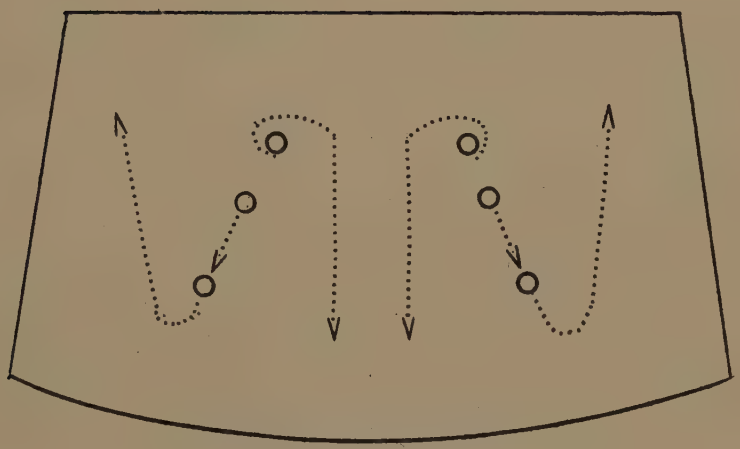


Diagram Ib

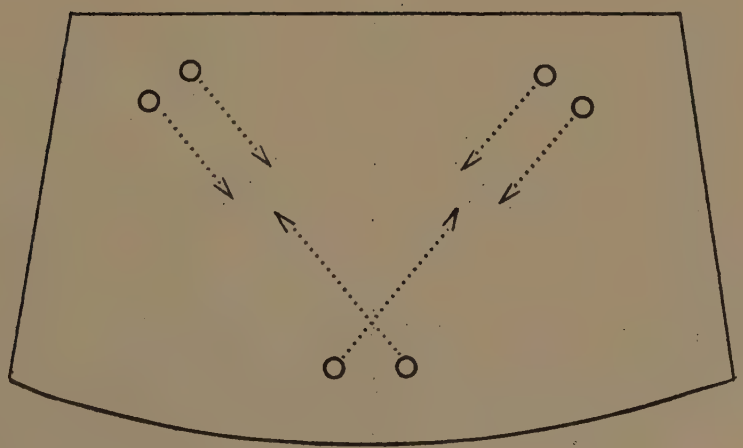
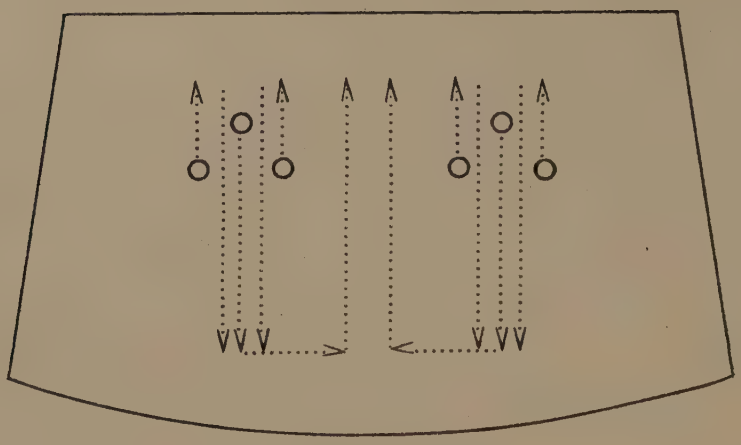


Diagram II



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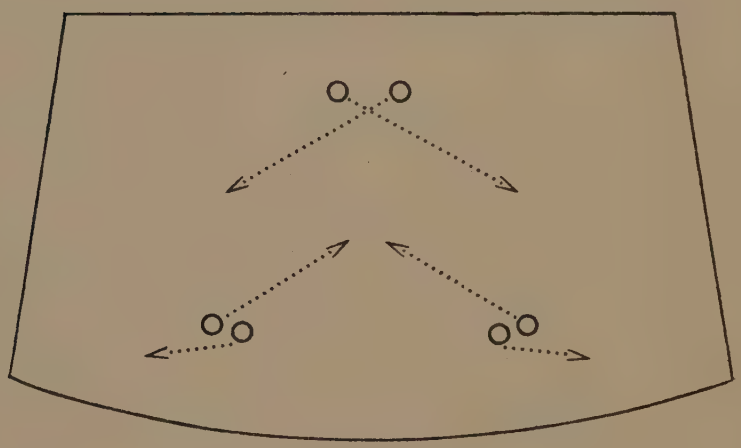

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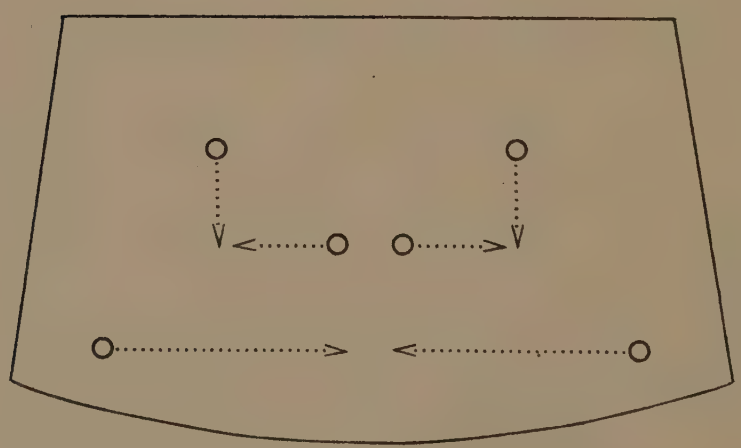

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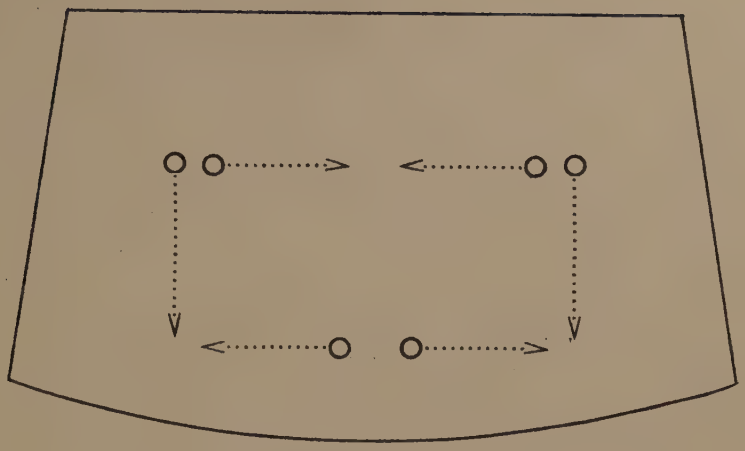

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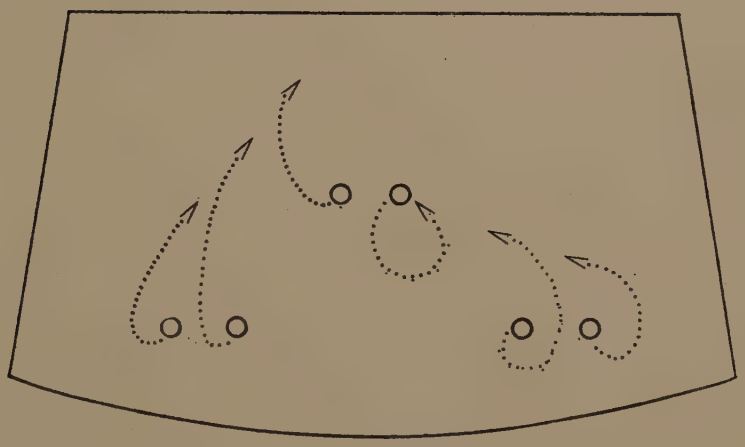
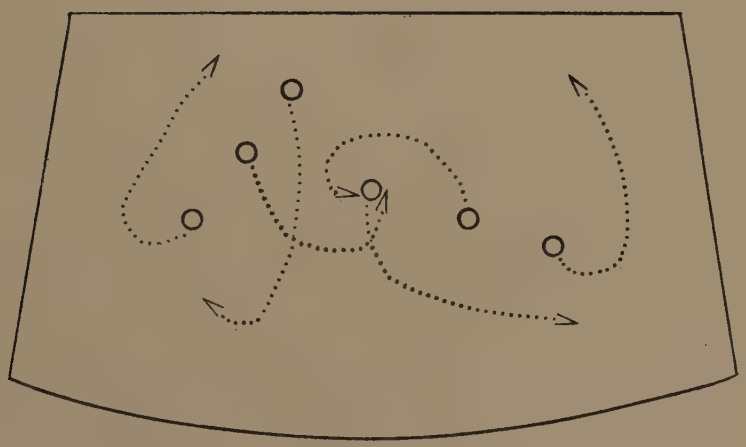


Diagram VII



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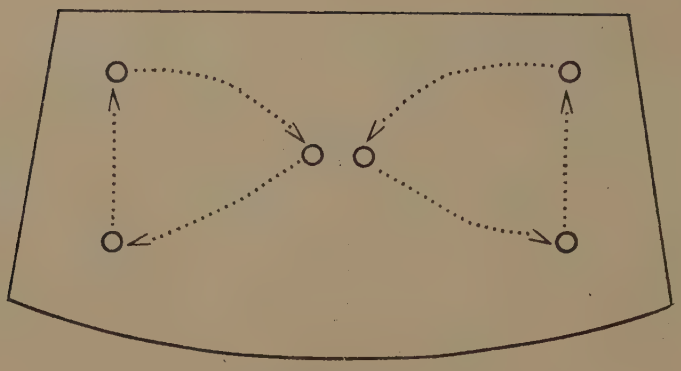

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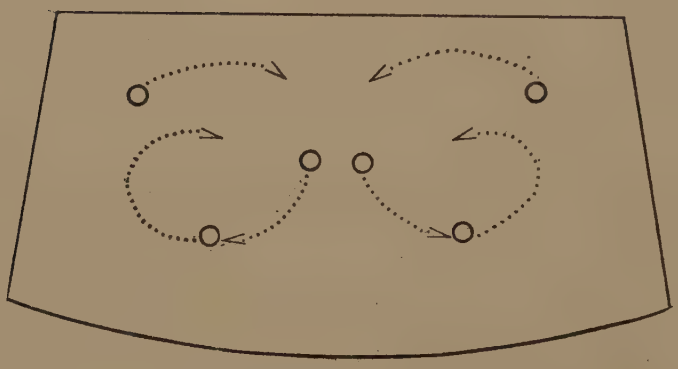


Diagram Xa

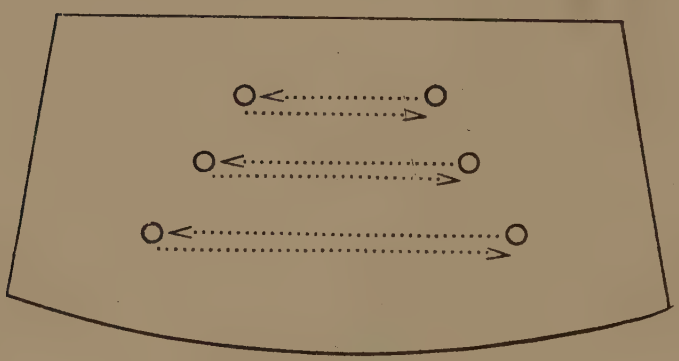


Diagram Xb

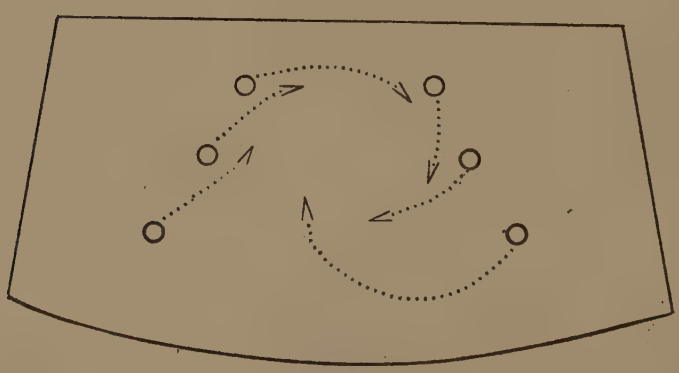
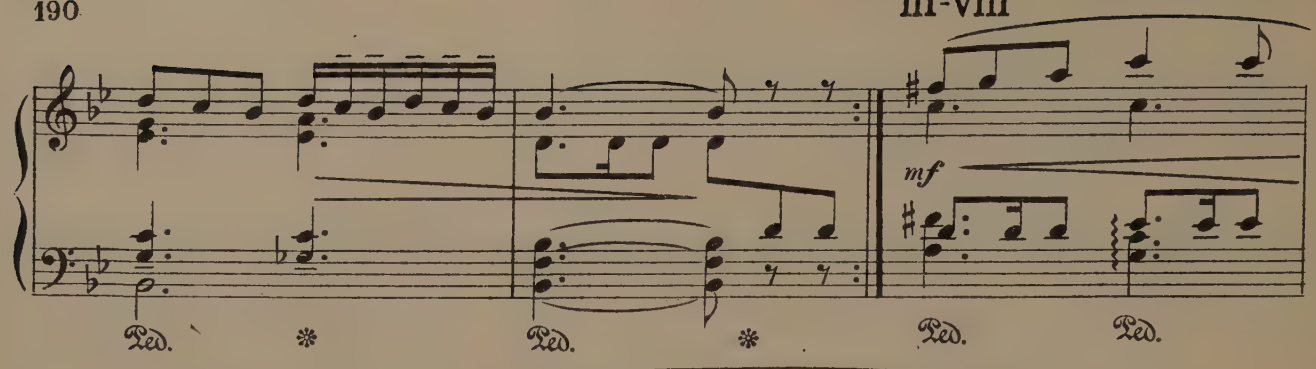
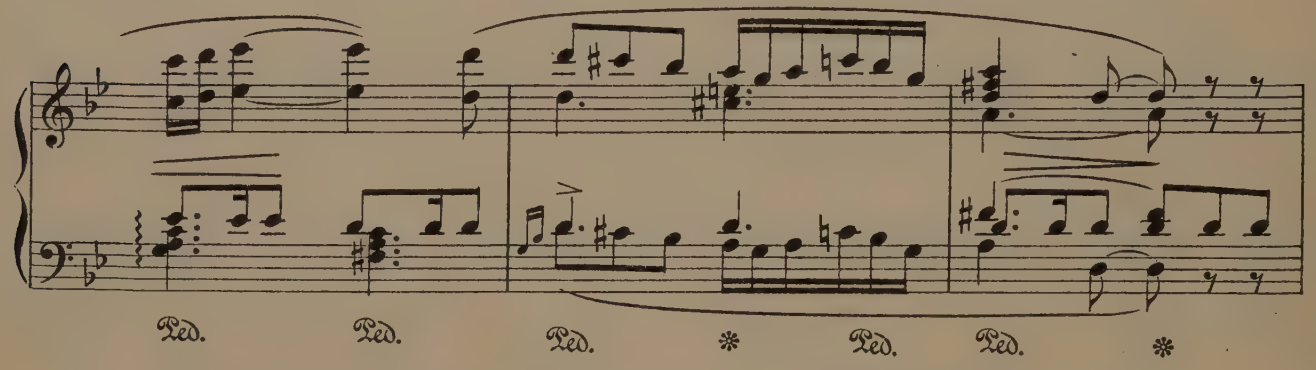
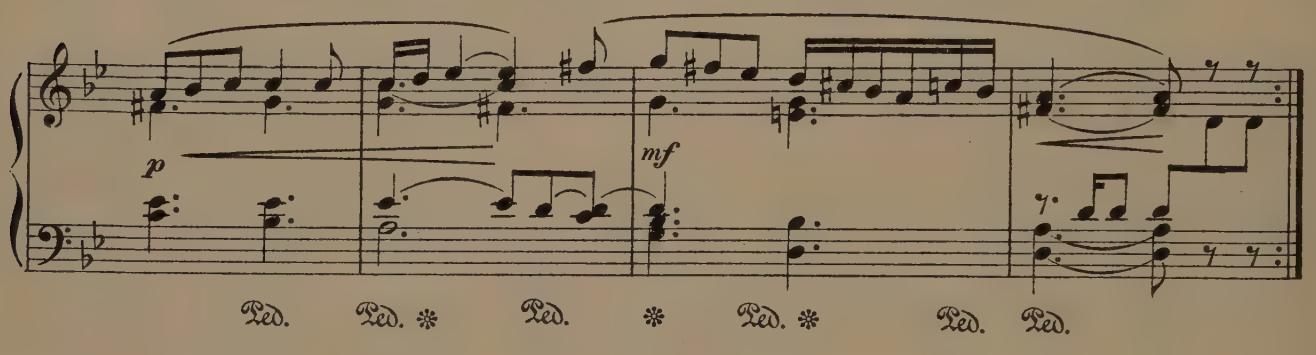


Diagram XI

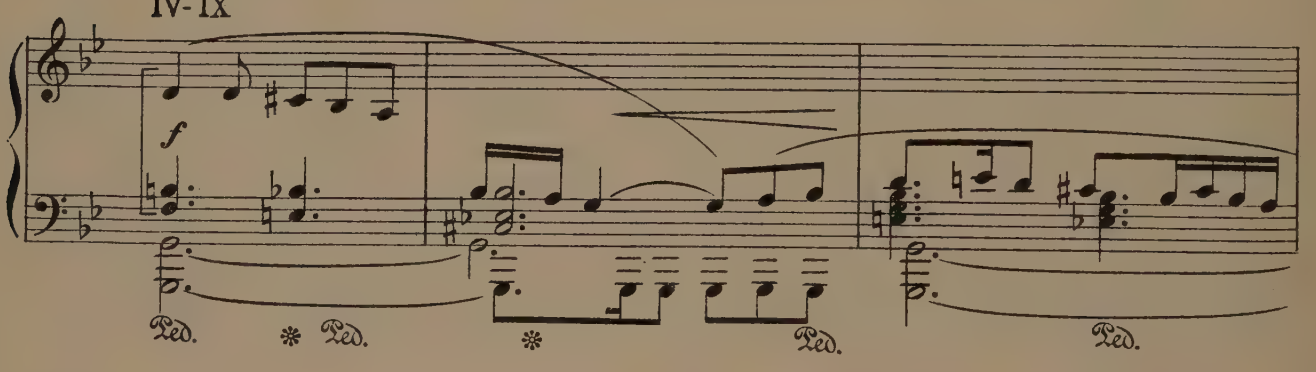
III-VIII

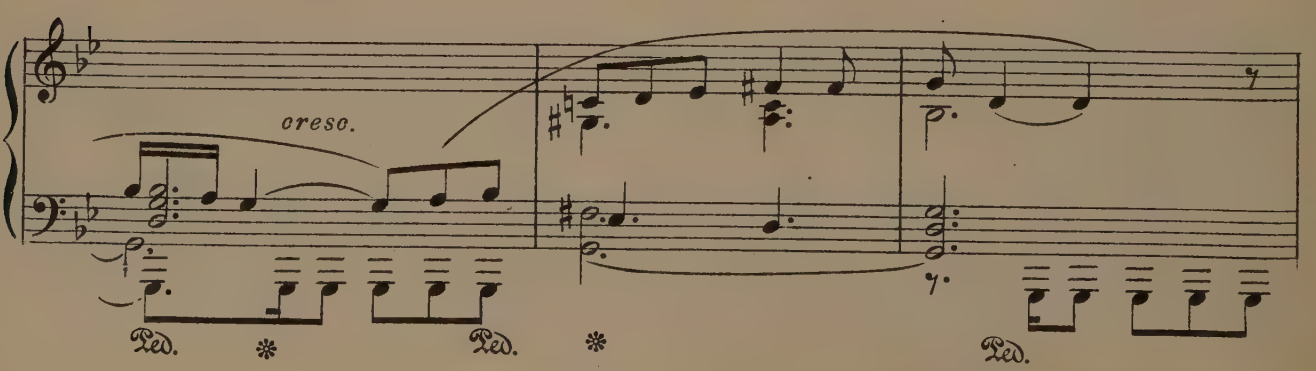


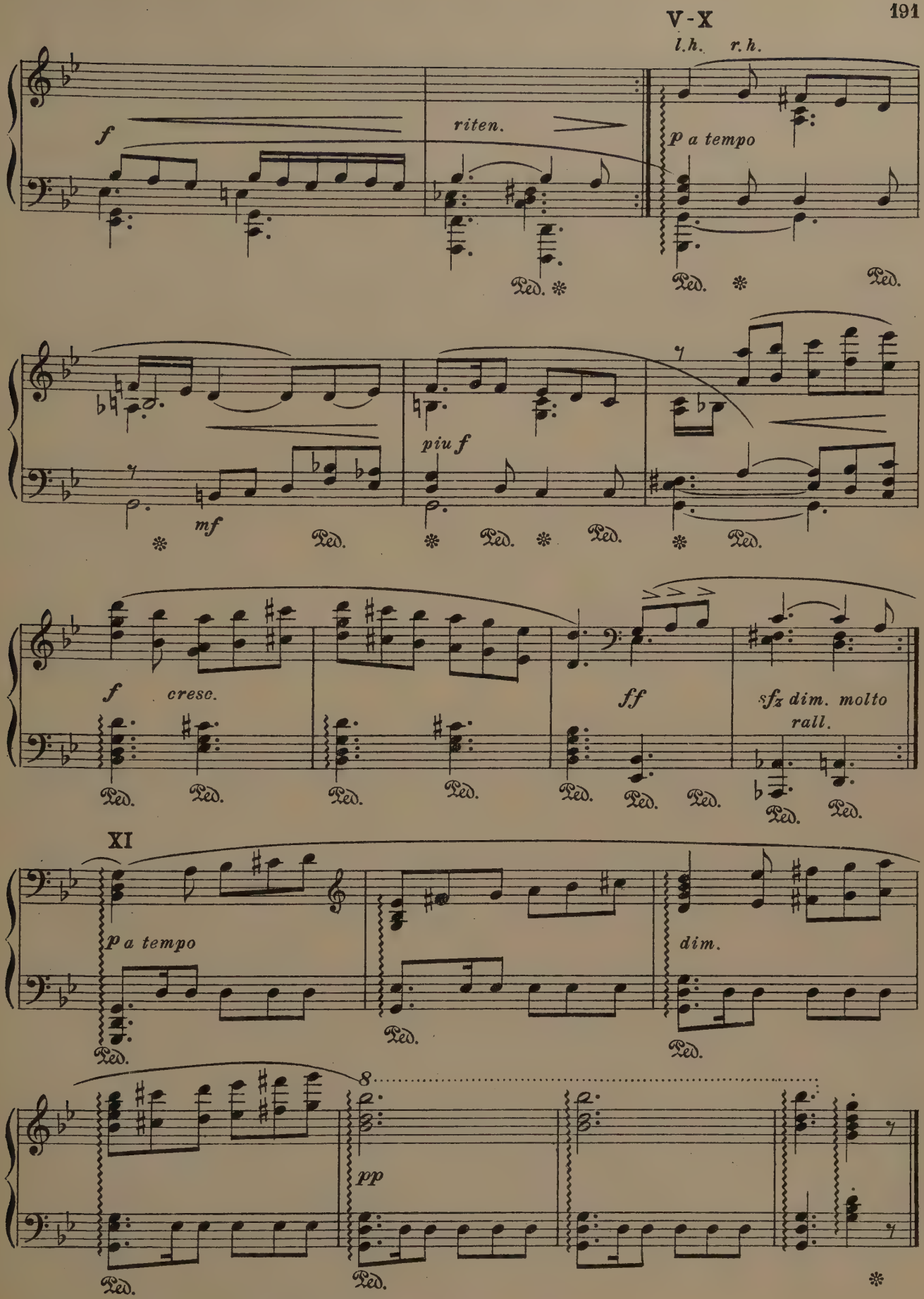




IV-IX






V-X
l.h. r.h.
f
riten.
p a tempo
mf
piu f
f
cresc.
ff
sfz dim. molto
rall.
XI
p a tempo
dim.
pp
Ped.

Priest

Priest enters from left in great excitement, bidding them cease their dancing (1) (2). . . . . 2 meas.

Runs to altar and falls in low salaam (3) (4) . . . . . 2 meas.

Rises quickly bids them disperse (R) (L) (5) (6). . . . . 2 meas.

Pantomine telling them a prince, overcome with love, has come to sacrifice himself to goddess 7) 8). . . . . 2 meas.

Walks forward majestically (9) (10) (11) (12) raises his arm prophetically as if to say it was so decreed, finishes with a sweeping gesture and bows his head on his folded arms. Hold. (13) (14) (15) . . . 4 meas. 3 meas.

Recessional:

(Rhythm here is 2 steps to first measure, 3 steps and hold in 2nd measure. Repeat.)

Awalim moves forward and outward as in diagram, arms forward and up in position "It is fated." (1-9) . . . . . 8 meas.

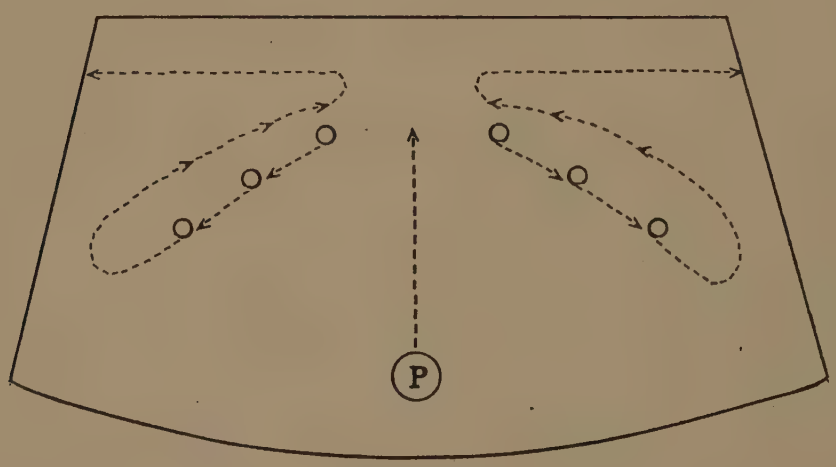
Reach toward goddess as suppliants, kneel, again up in supplication and finish in low salaam. Hold. (9-14). . . . . 5 meas.

Variety in the kneeling frieze can be accomplished by having figure nearest goddess prostrated, next one in high kneeling position, etc. Rise slowly (14) (15) . . . . . 2 meas.

Exit with same walking rhythm. (16) (17) (18) (19) . . . . . 4 meas.

Priest turns, walks (2 steps to measure) U.C. 20) (21) (22) (23). . 4 meas.

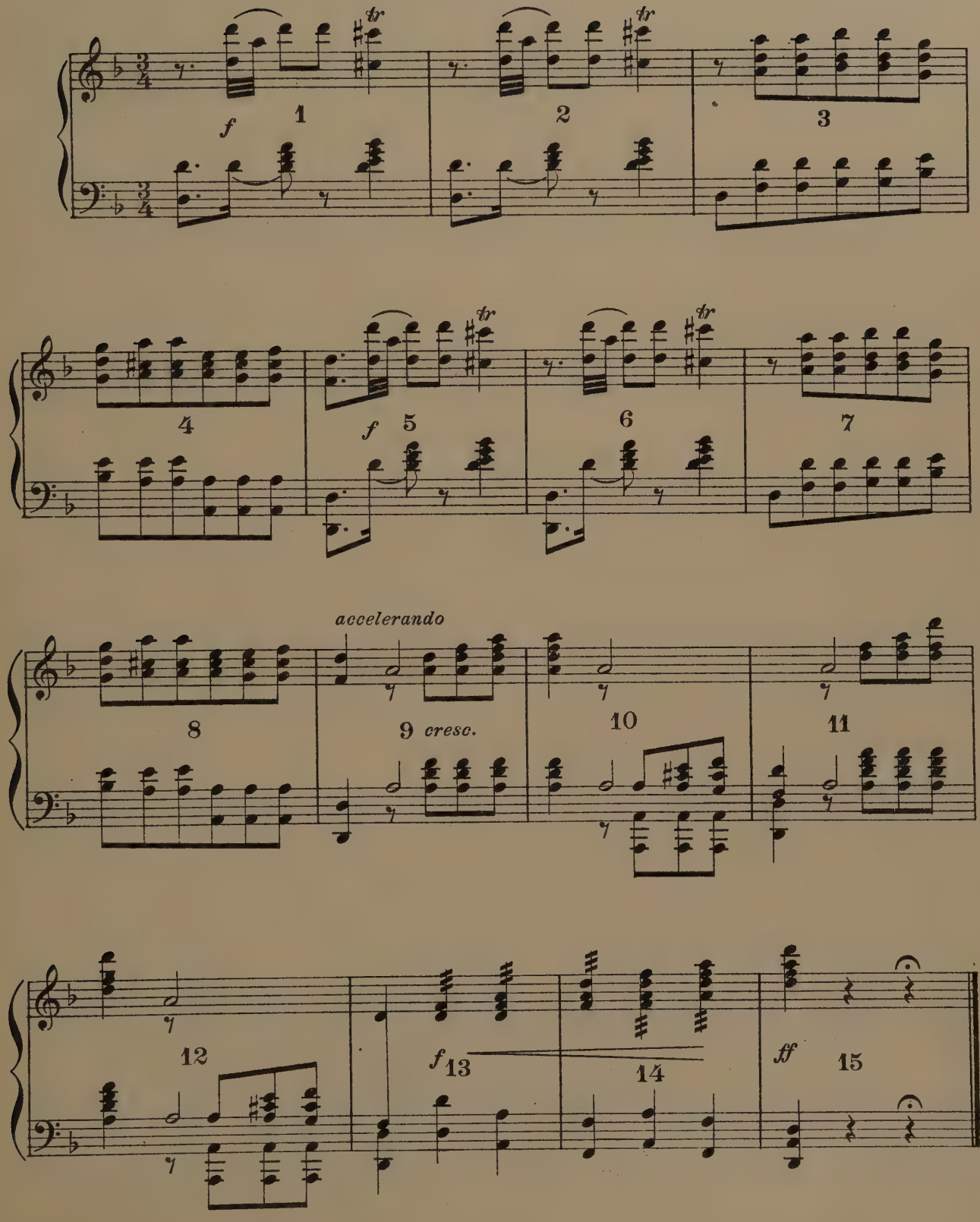
Low bow to goddess, (24) very low bow to goddess, (25) (26) walks majestically out R. (27) (28) (29) (30) (31) (32). . . . . 3 meas. 6 meas.



Recessional

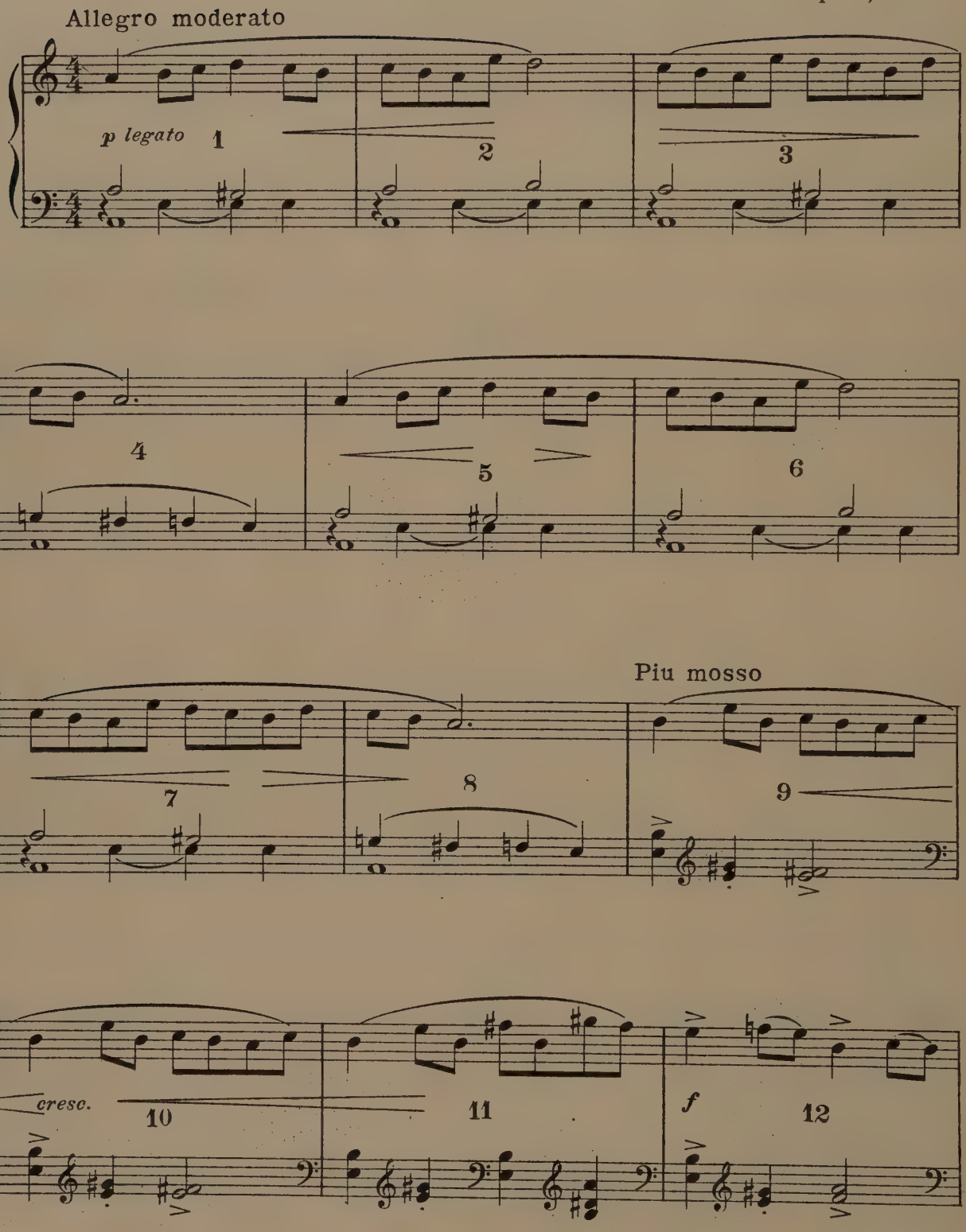
The Priest

RUBINSTEIN

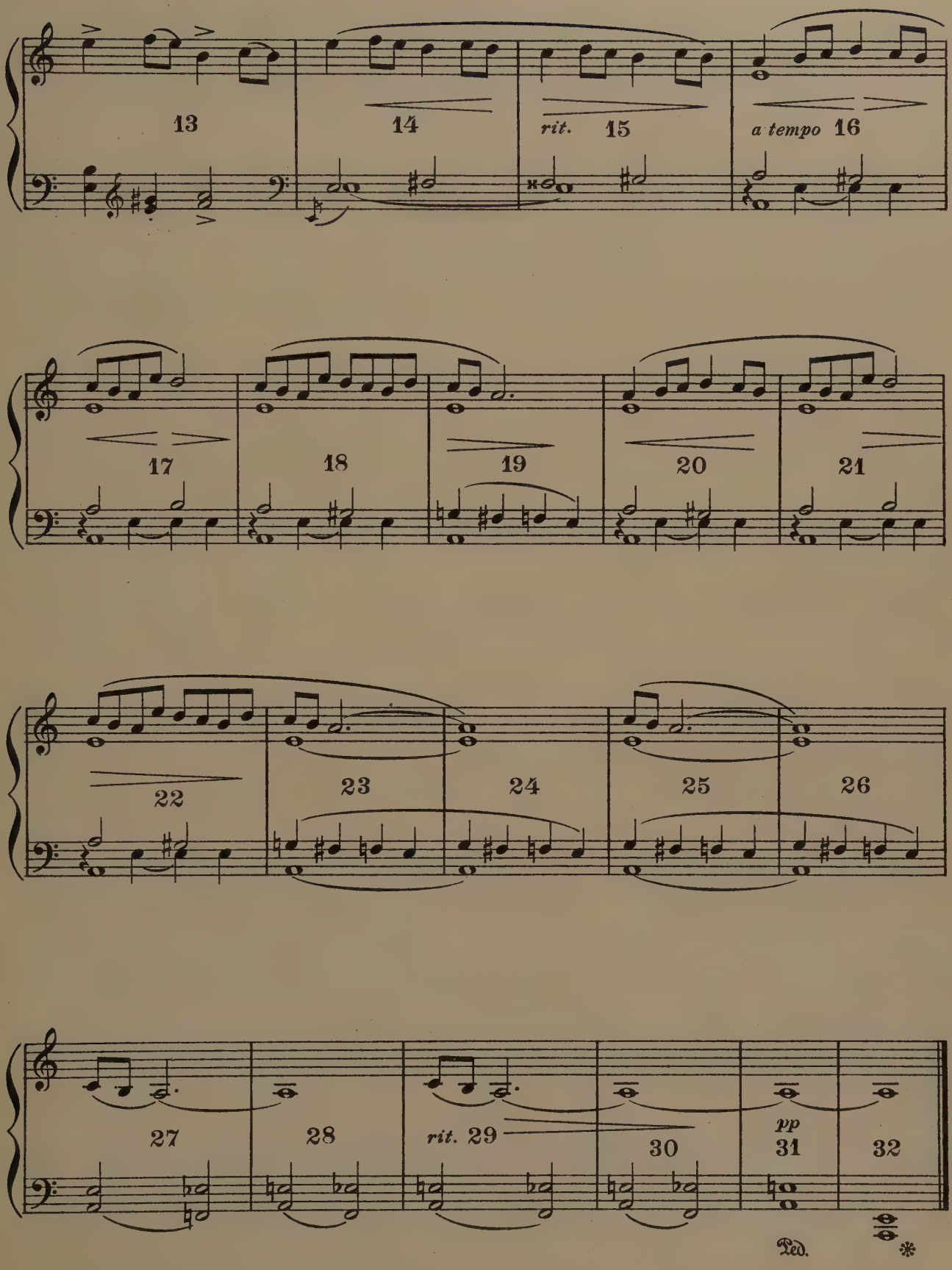


Recessional

Oriental Melody
RUDOLF FRIML
Op. 81, No. 4



By Permission, G. Schirmer (Inc.)


13
14
rit. 15
a tempo 16
17
18
19
20
21
22
23
24
25
26
27
28
rit. 29
30
pp
31
32
Ped.
*

The Boy

Introduction (1-4) . . . . . .3 meas

Boy enters (walking with melody) from D. L. Crosses to D. C. with dejected walk. (4-12) . . . . . .8 meas.

Realizes he is in temple of Isis. Looks around. (12). . . . . .1 meas.

Runs and kneels before altar. Prays, then prostrates himself before goddess.. . . . . .10 meas.

Slowly rises to his feet, much refreshed in spirit and decides to return to world. . . . . .4 meas.

Starts out R. at first bouyantly, then less happily but determined. Finally, quite overcome with his love and grief, he staggers back and falls before the altar. (37) . . . . . .11 meas.

Reaches toward the goddess in supplication and again collapses.

Slowly rising to his feet, he dedicates himself to the goddess, drops his princely cloak from his shoulders, prays and turns to the incense bowl L.. . . . . .10 meas

Drops in poison incense pellet, watches the smoke curl up, kneels down, breathes in the fumes. . . . . .8 meas

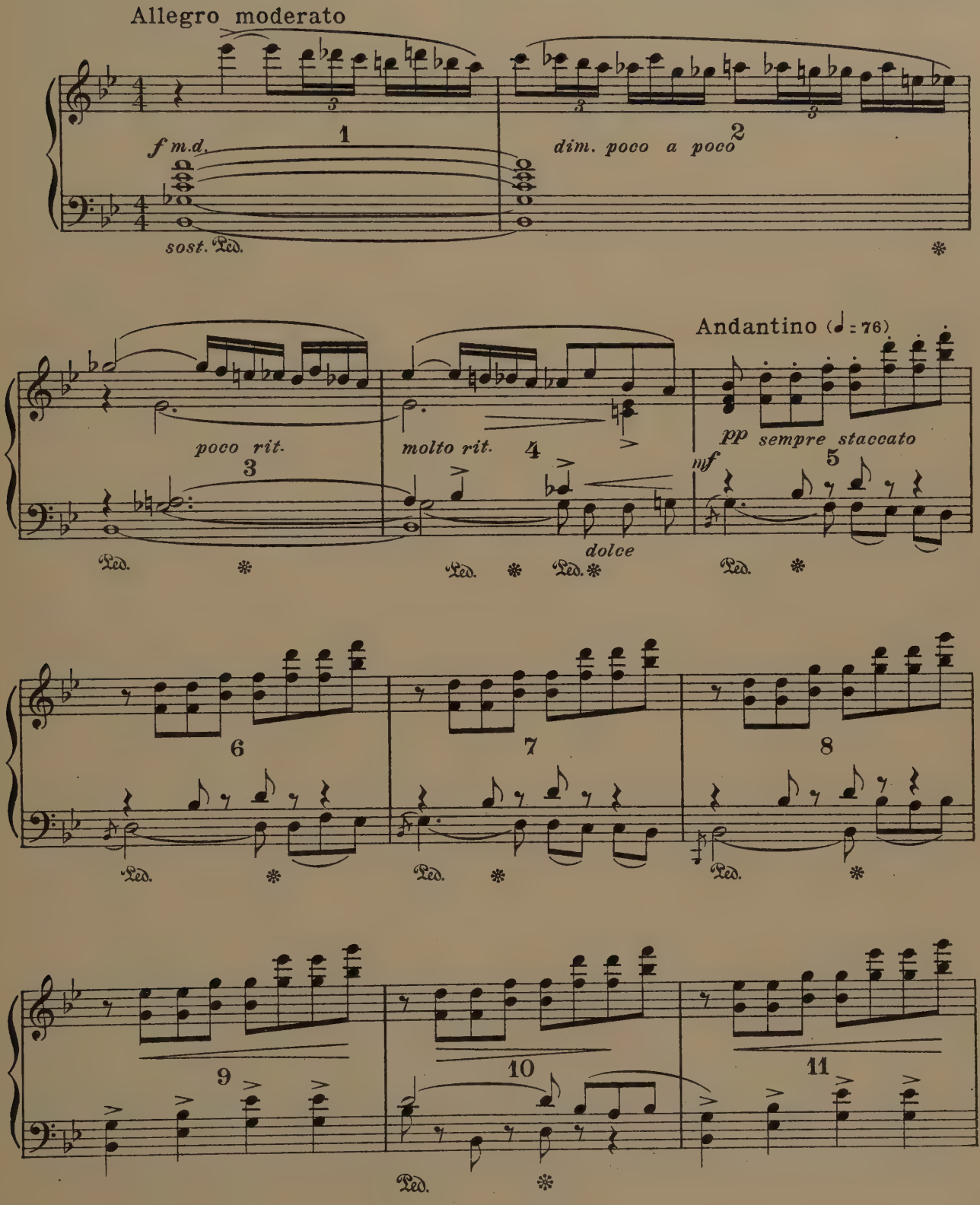
Rises slowly, blinded by the fumes he staggers toward goddess then to the R. where he burns another pellet in bowl at R. breathes in fumes, staggers D. L. and dies. . . . . .10 meas

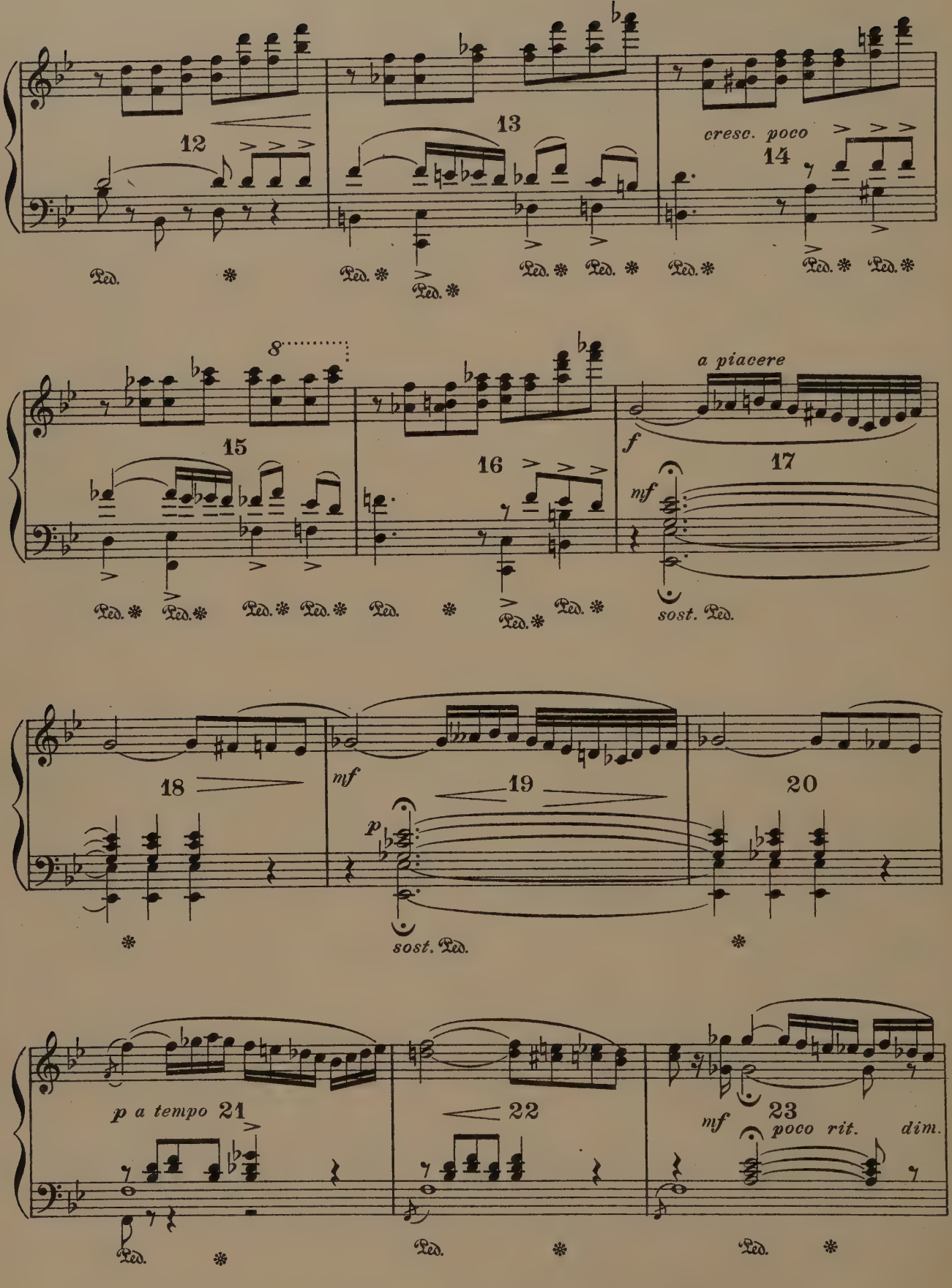
The Boy

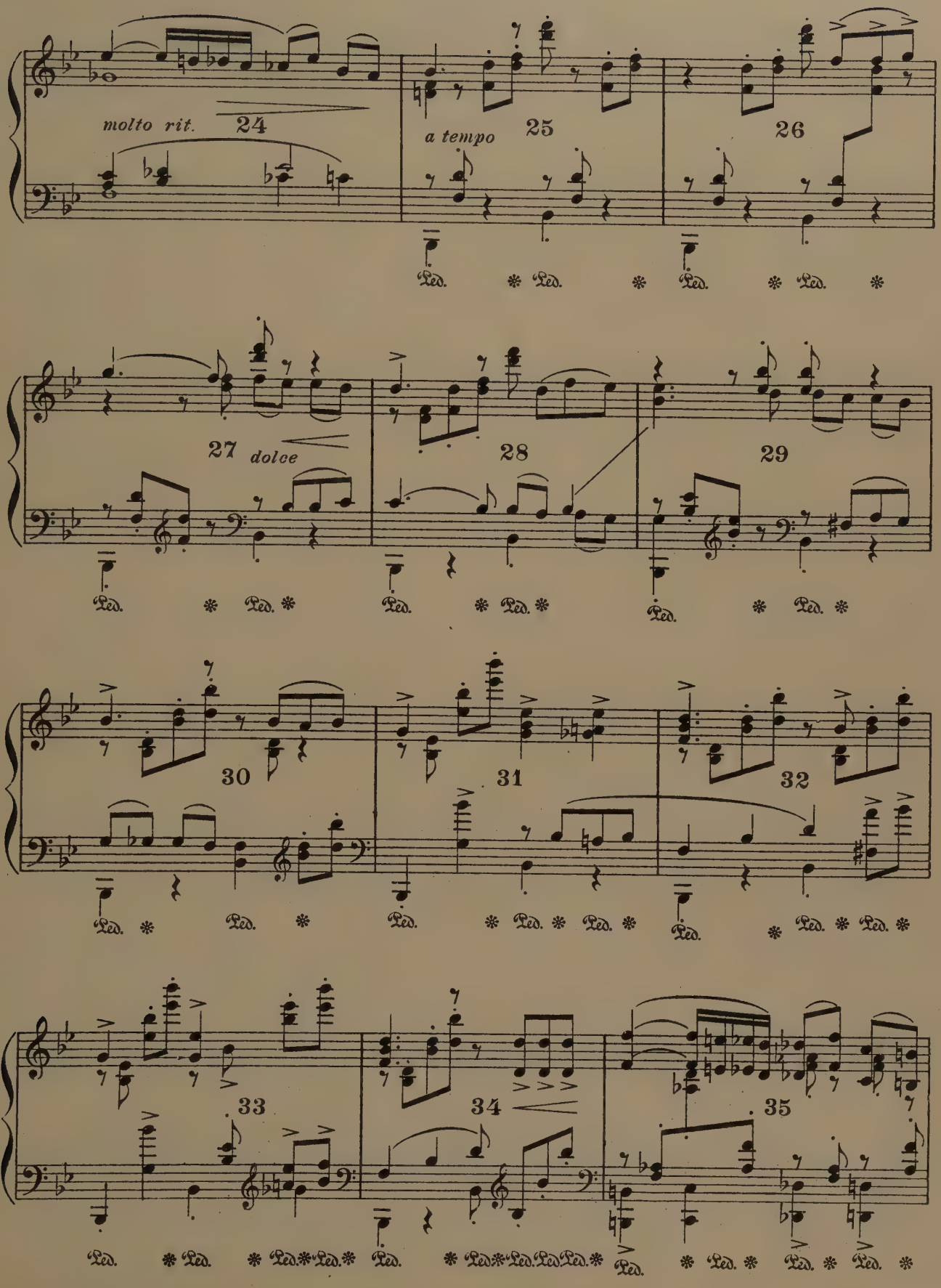
Hymn to the Sun

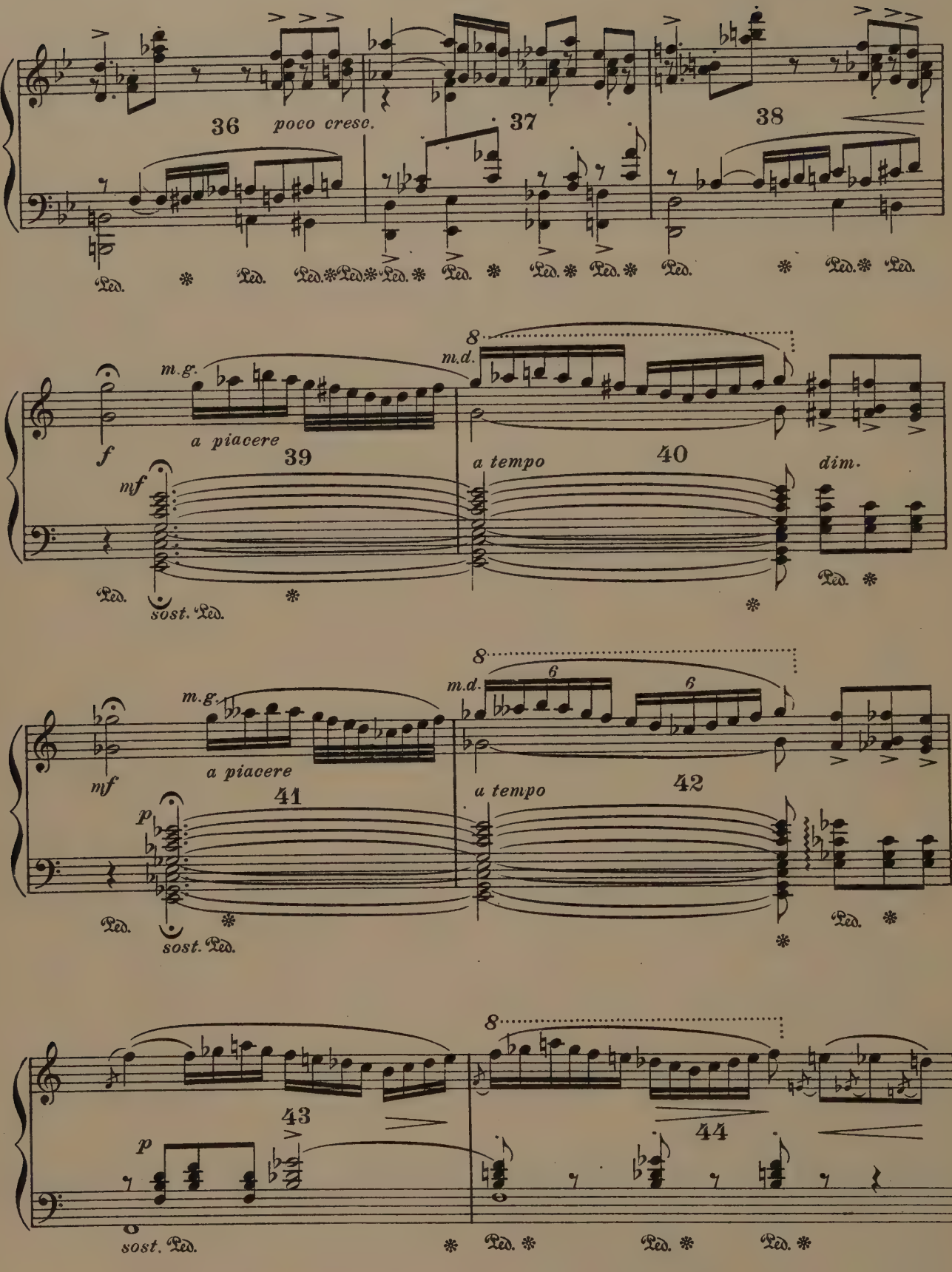
From the fairy opera
"The Golden Cockerel"

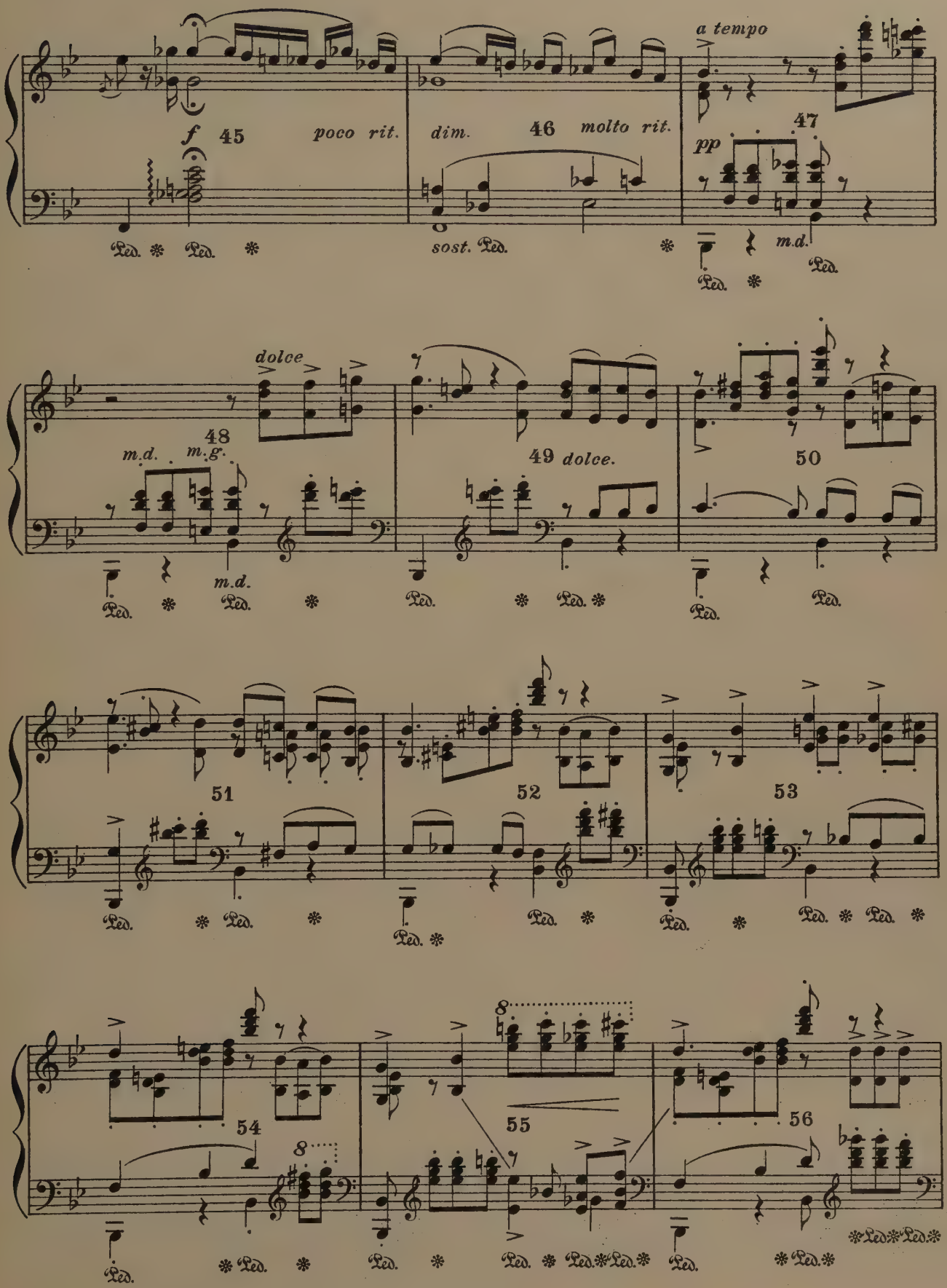
NICOLAI RIMSKY-KORSAKOFF

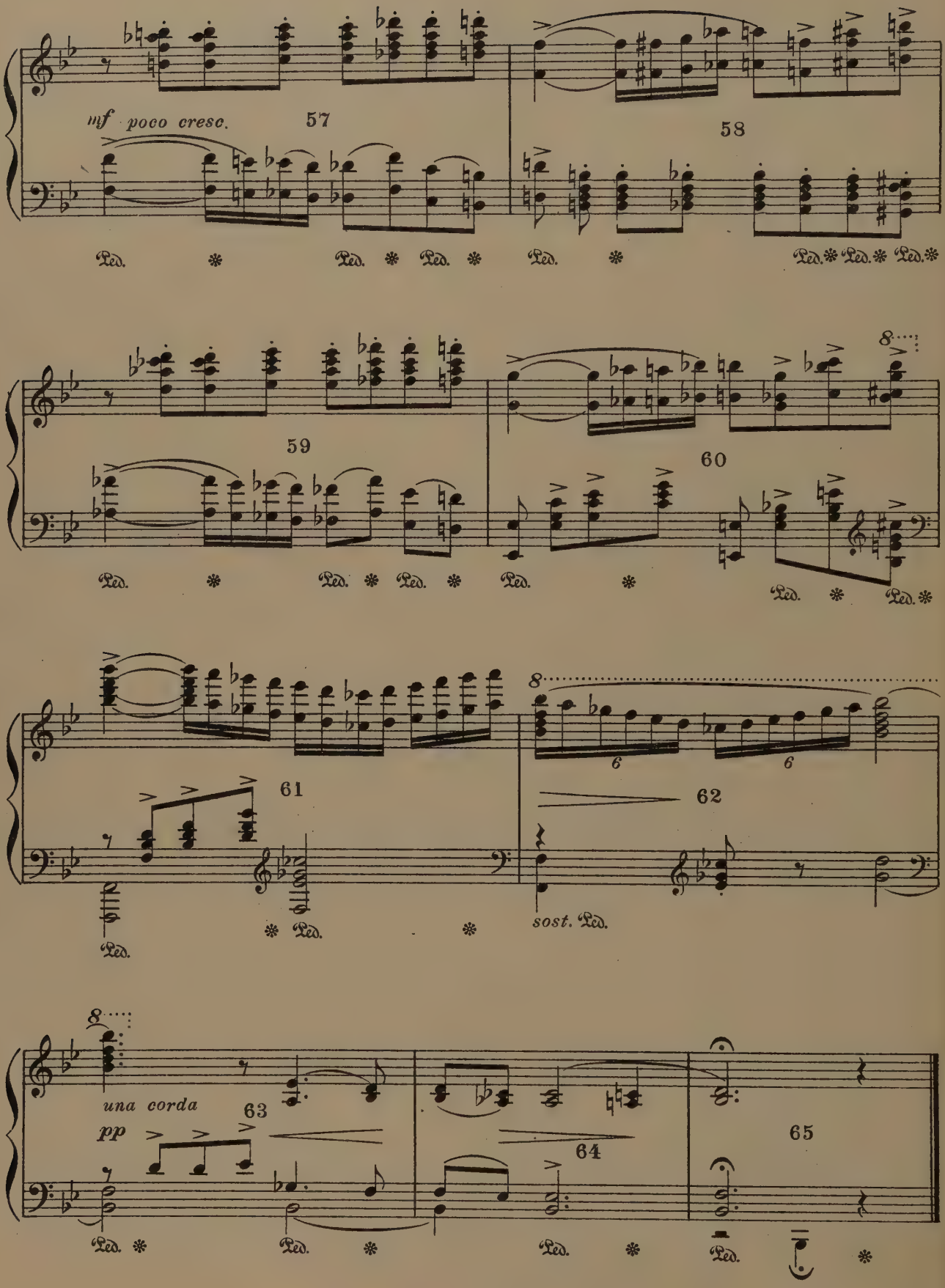



12
13
cresc. poco
14
15
16
a piacere
f
17
mf
18
mf
19
p
20
sost. Ped.
p a tempo
21
22
mf
23
poco rit.
dim.
Ped.


molto rit.
24
a tempo
25
26
27
dolce
28
29
30
31
32
33
34
35
Ped.


36
poco cresc.
37
38
Ped.
m.g.
m.d.
8
f
a piacere
39
a tempo
40
dim.
mf
sost. Ped.
6
41
42
p
43
44


f
45
poco rit.
dim.
46
molto rit.
a tempo
47
pp
sost. Ped.
m.d.
Ped.
dolce
48
m.d.
m.g.
m.d.
49
dolce.
50
51
52
53
54
55
56
8


mf poco cresc.
57
58
59
60
61
62
sost.
una corda
pp
63
64
65
Ped.

Isis. The Goddess

Goddess is sitting C. C. as if made of stone

I. Breathes with rhythm 1 2 3 . . . . . .3 meas.

Following the melody, the movement flows through the trunk to head, thru arms to fingers as goddess comes to life (4) (5) (6) (7) . .4 meas.

Hold (8) (9) . . . . . .2 meas.

Rising to knees slowly, stretches up with trunk muscles, reaches out with arms and fingers in ecstasy of life . . . . . .4 meas.

Holds (grips floor with toes to prepare to rise) . . . . . .2 meas.

Rises slowly and stretches to tip-toes. . . . . .5 meas.

Holds . . . . . .1 meas.

Relaxes. . . . . .1 meas.

Sees boy (23) (24). . . . . .2 meas.

Reaches to him . . . . . .1 meas.

Holds . . . . . .1 meas.

II. Walks to him, making caressing gestures. . . . . .7 meas.

Bends and touches him, (boy rises) rises and waits . . . . .2 meas.

Walks slowly around boy (to melody) showing him the beautiful jewels in which she is arrayed. . . . . .9 meas.

III. Dances for boy

Steps, high skipping position, crumples and runs to L.

Turns slowly to boy . . . . . .9 meas.

Repeats three times, making complete square around boy (a different skipping position each time and a different turn make this step more interesting. See positions of mural decorations) . . . . . .27 meas.

IV. Deep lunge to plastique attitude of love toward boy. Turns away in attitude of grief. Rises slowly. . . . . .9 meas.

Runs to L. in attitude of grief. . . . . .6 meas.

Repeats, changing plastique attitude and runs R. to U. C.. . . .15 meas.

Kneels at altar, bends backward to boy

Rises slowly . . . . . .9 meas.

Whirls in place. . . . . .6 meas.

V. Stops suddenly (60). . . . . .1 meas.

Slowly turns to stone, walking backward to altar . . . . . 7 meas.

One last tender gesture to boy (68) . . . . . .1 meas.

Returns to initial attitude. Hold.. . . . . .7 meas.

FINALE

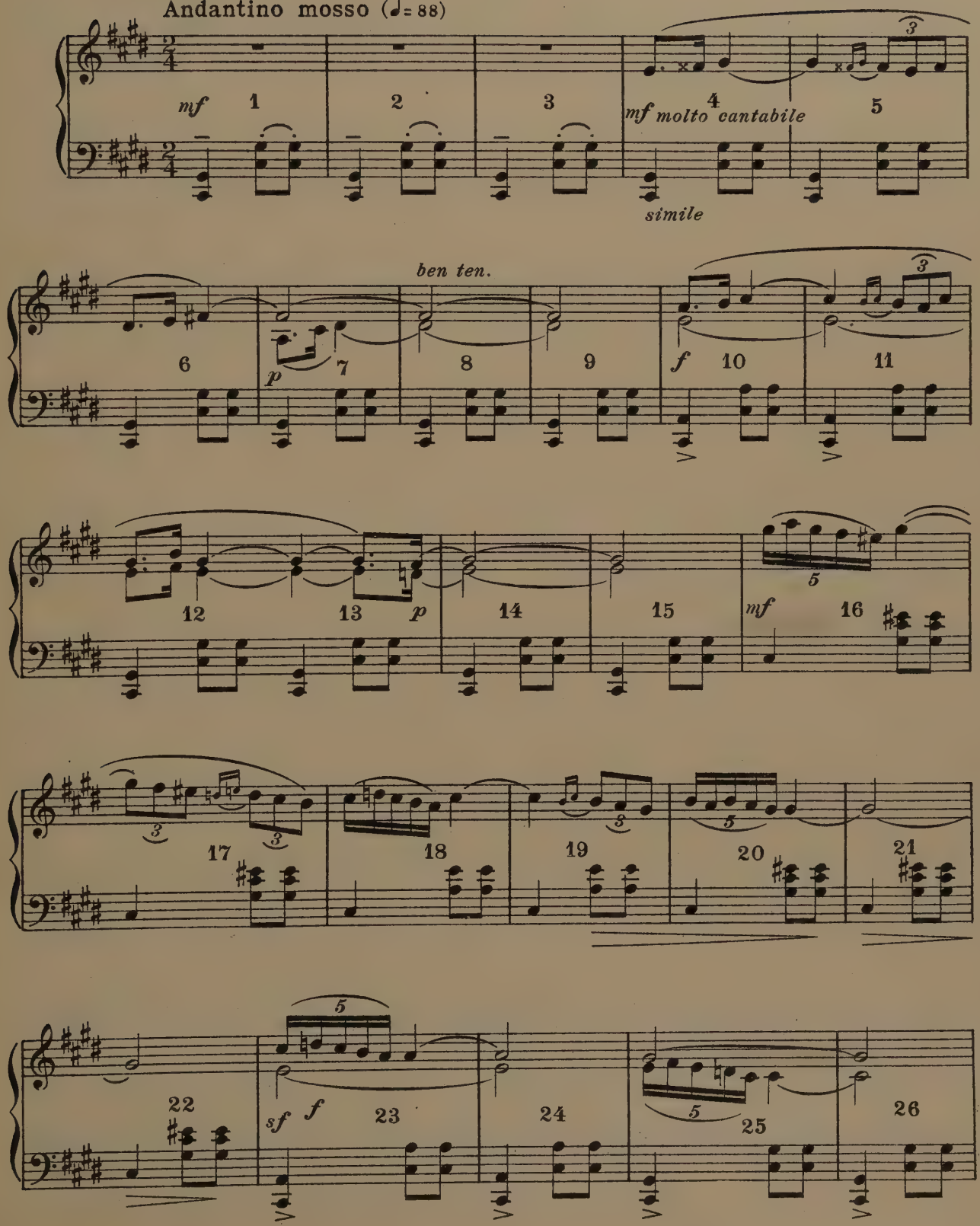
Awalim enter, *a* from D. R., *a'* D. L., *b* U.R., *b'* U.L., *c* L.C., *c'* R.C. Move toward boy, arms extended in front, shoulder level, heads bowed. Form circle around him. Raise arms and head upward in prayer, drop head and extend arms to sides, whirl out to original places and whirl in place until lights fade out.

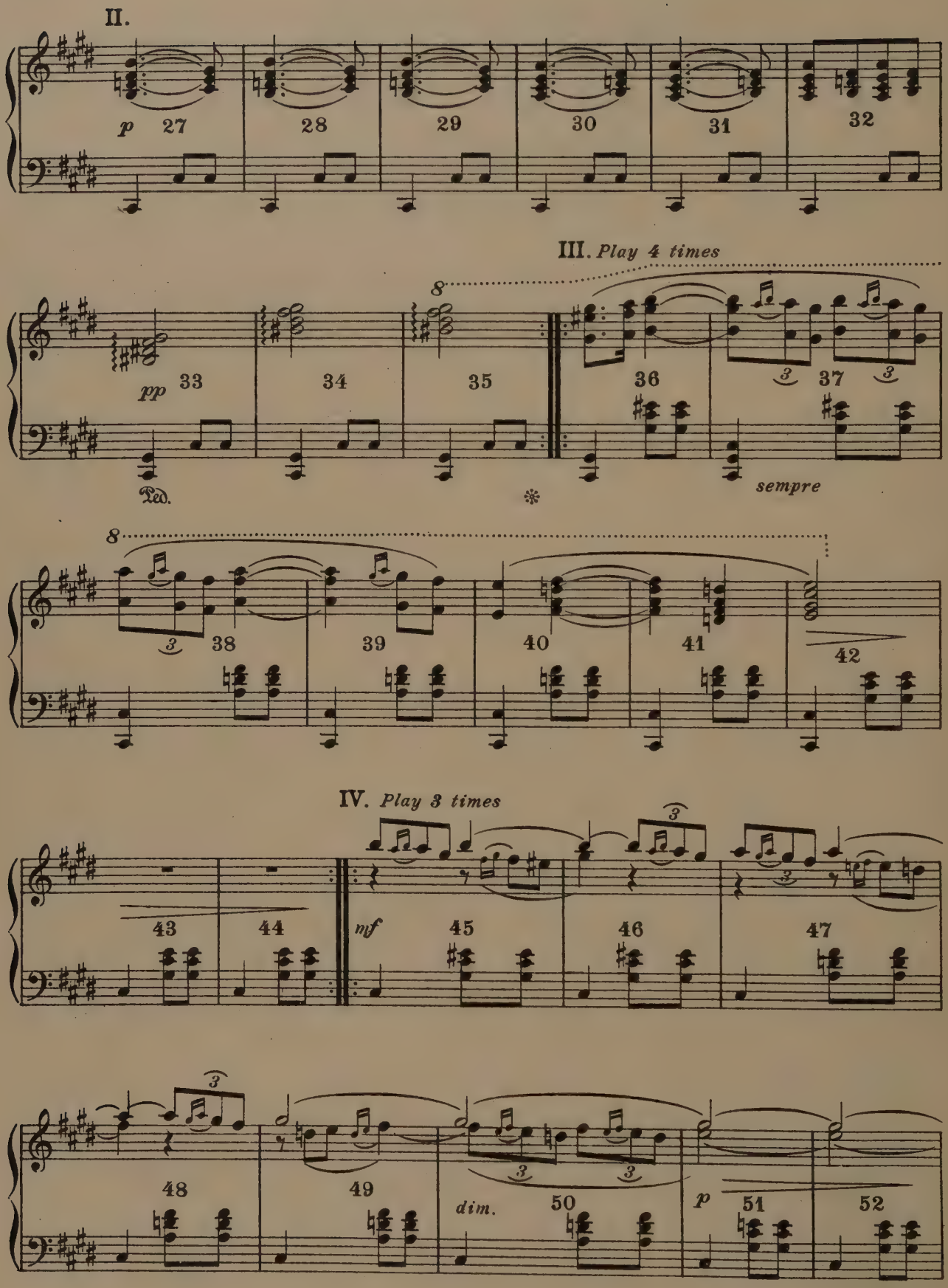
Music Divisions 10 and 11 Orientale- Cui.

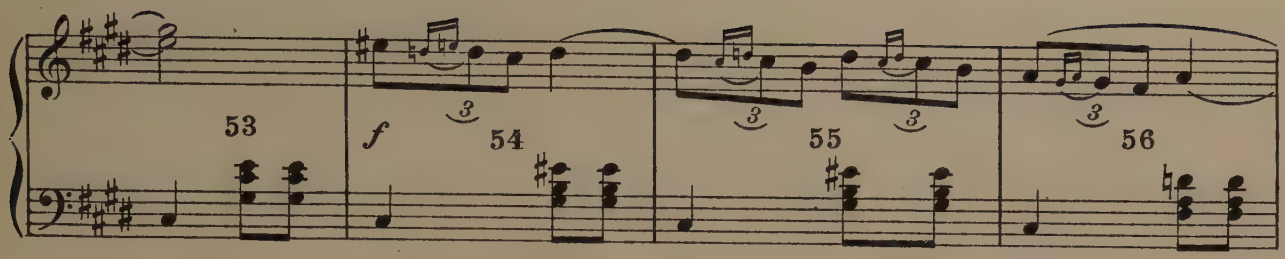
Isis. The Goddess

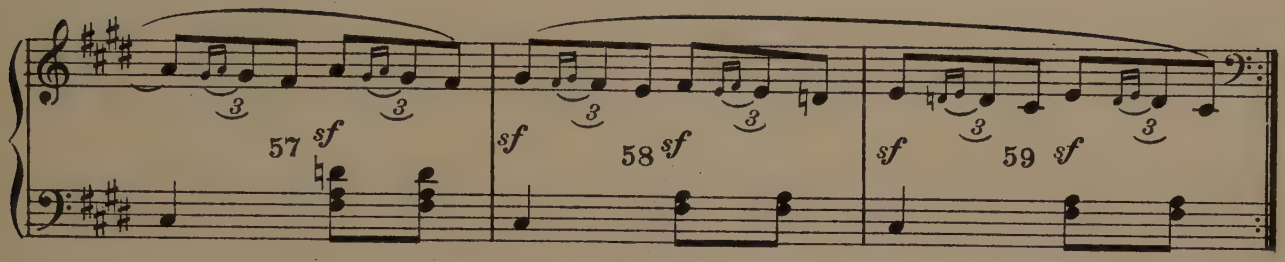
Orientale
NICOLAS AMANI
Op. 7, Nº 2

I.
Andantino mosso (♩= 88)

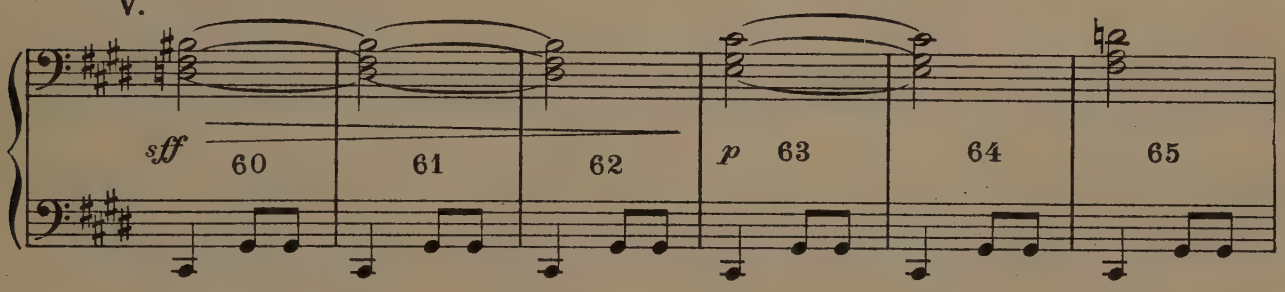


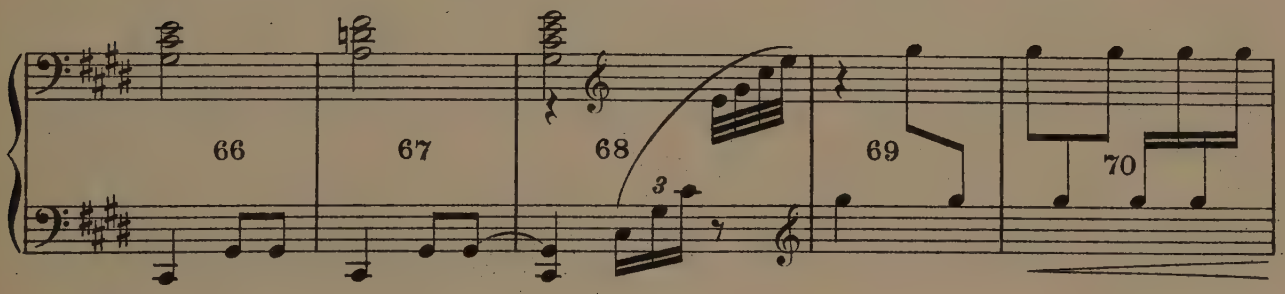

II.
p
27
28
29
30
31
32
III. Play 4 times
8
pp
33
34
35
36
37
3
3
Ped.
*
sempre
8
3
38
39
40
41
42
IV. Play 3 times
3
43
44
nf
45
46
47
3
48
49
3
3
dim.
50
p
51
52


53
f
54
55
56


57 sf
sf
58 sf
sf
59 sf

V.


sff
60
61
62
p
63
64
65


66
67
68
69
70

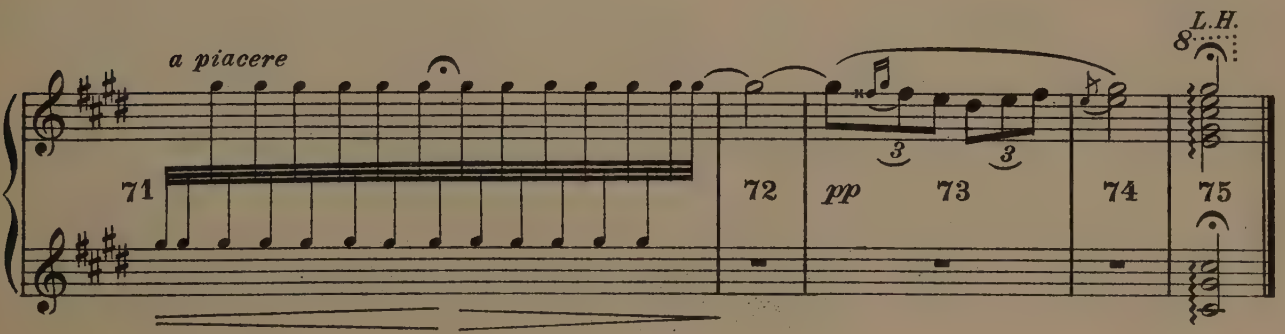

a piacere
L.H.
71
72
pp
73
74
75

CHART OF CORRELATION

Dance	Music	Correlation
Night	In der Nacht Schumann	Literature Sculpture Painting
Waves	Das Rheingold Overture Wagner	Literature Sculpture Painting
Snowflakes	Valse Caprice Rubinstein	Literature
Fire	Magic Fire Spell Wagner	Literature Opera Mythology
Trees	Frühlingsrauschen Sinding	Literature Sculpture Painting
Wounded Warrior	Prelude Chopin	Sculpture
Die Lorelei	Am Meer Schubert-Liszt	Literature Mythology Sculpture
Bound Captive	Prelude Chopin	Literature Sculpture Psychology
Meditation	Meditation from Thaïs Massenet	Literature Opera Sculpture Psychology
Triumphant Procession	Aïda Verdi	Sculpture Painting Opera
Apollo	Original Greek	Literature Mythology Sculpture Painting Religion History

Dance	Music	Correlation
Atalanta	Encourant Godard	Literature Mythology Painting
Apparitions	Gypsy Rondo Haydn	Psychology Literature Sculpture
Skipping	Surprise Symphony Haydn Rondo Capriccioso Mendelssohn Presto 7th Symphony Beethoven Aufschwung Schumann Grillen Schumann Overture Rossini	Literature Sculpture Psychology
Artemis	Liesbesfreud Kreisler	Literature Sculpture Mythology
Triumphant Horsemen	Prelude Rachmaninoff	Sculpture
Phaëthon	Phaèton Saint-Saëns	Literature Mythology
Diana	The Hunting Song Schumann	Literature Mythology Sculpture Painting
The Storm	Overture Wilhelm Tell Rossini	Literature Sculpture Opera
Dawn	Overture Wilhelm Tell Rossini	Literature Sculpture Opera
The Hunt	Polonaise Chopin	Sculpture Painting
March of the Indian Phantoms	March of the Indian Phantoms Kroeger	History

Dance	Music	Correlation
Bats	Witches' Dance MacDowell	Literature
Pierrot	Serenata Moszkowski	Literature Painting
Funeral March of a Marionette.	Funeral March of a Marionette Gounod	Literature
Rumor	Overture Semiramide Rossini	Literature Psychology Painting
L'Allegro	Surprise Symphony Haydn	Literature Sculpture Painting
The Valkyrie	Die Walküre Wagner	Literature Mythology Sculpture Painting Opera
Bacchanale	Samson and Delilah Saint-Saëns	Literature Mythology Sculpture Painting
Cassim	Prelude Op. 3 No. Rachmaninoff	Literature Painting Psychology
Funeral March	Marcia Funèbre Beethoven	Psychology Religion Philosophy Literature Sculpture Painting
Marche Slave	Marche Slave Tschaikowsky	History Sociology Psychology Literature Sculpture Painting

Dance	Music	Correlation
Dance Drama "Isis"	Orientale Cui Oriental Melody Rubinstein Oriental Melody Friml Hymn to the Sun Rimsky-Korsakoff Orientale Amani	History Archæology Religion Sculpture

BIBLIOGRAPHY WITH KEY TO REFERENCES

The key to references is for the purpose of showing teachers exactly where all this correlated material may be found. It also contains many more references than are included under the dances. We strongly advise that all these references be used in order to enrich, as much as possible, the student's approach to the dance.

Prints of those marked * can be had from Gramstorff Bros., Malden, Mass. These prints make very beautiful and handy copies to use in class.

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Seventh Symphony—Presto	Beethoven	35320
Surprise Symphony	Haydn	35244
The Storm	Rossini	35120b

DUO-ART RECORDINGS

The following piano reproductions have been correlated by the Educational Department of The Aeolian Company.

Music	Composer	Played by	Duo-Art
Aïda	Verdi	Robert Armbruster	6676
Die Walküre	Wagner	Ignaz Friedman	6531
Frühlingsrauschen	Sinding	Arthur Shattuck	58099
Funeral March of a Marionette	Gounod	Clarence Adler	6403
Gypsy Rondo	Haydn	Norfleet Trio	67158
Hymn to the Sun	Rimsky–Korsakoff	Georges Enesco	*
Liebesfreud	Kreisler	Robert Armbruster	*
Magic Fire Spell	Wagner	Ignaz Friedman	6531
March Militaire	Schubert	Harold Bauer Ossip Gabrilowitsch	6487
Marche Slave	Tschaikowsky	Georges Enesco	*
Marcia Funèbre	Beethoven	Harold Bauer	5703
Orientale	César Cui	Walter Charmbury	10717
Overture Semiramide	Rossini	Georges Enesco	*
Overture Wilhelm Tell	Rossini	Erno Rapee	6232
Phaëthon	Saint-Saëns	Serge Prokofieff	6198
Polonaise in A Flat	Chopin	Ernest Schelling	5721
Prelude in G Minor	Rachmaninoff	Josef Hofmann	6229
Prelude Op 3, No. 2	Rachmaninoff	Josef Hofmann	6525
Rondo Capriccioso	Mendelssohn	Josef Hofmann	6119
Samson and Delilah	Saint-Saëns	Camille Saint-Saëns	5696
Serenata	Moszkowski	Clarence Adler	6063
Thaïs	Massenet	Maurice Dambois	10138
Witches' Dance	MacDowell	Cone Baldwin	6166

*In preparation.

Note:—Variations in spelling are accounted for by the different sources from which the titles are taken.